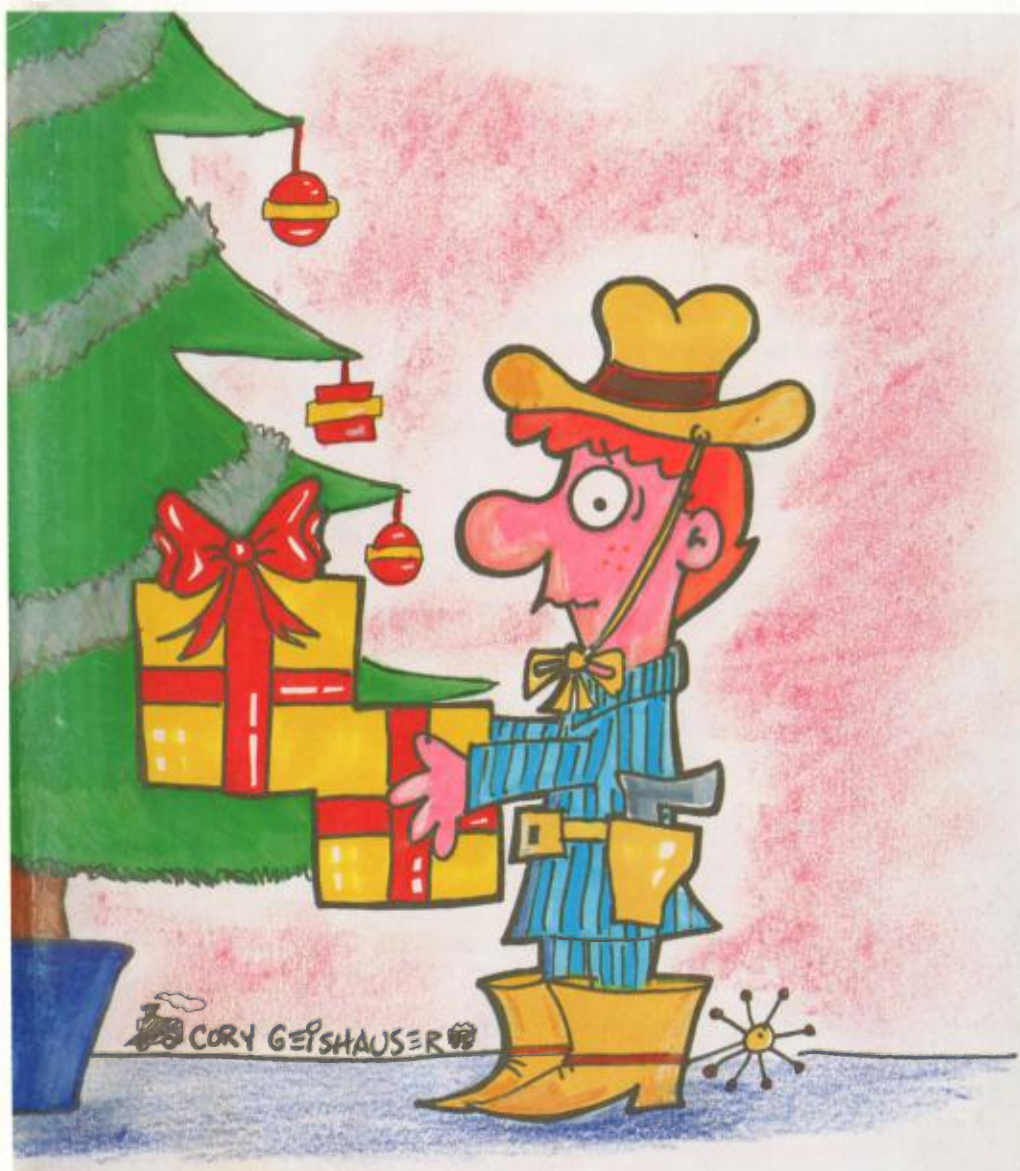


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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 45, No. 12
DECEMBER 1990



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What goes around, comes around. How often we've heard this said! Well, we happened to be looking at an editorial written as *ASD* was about to celebrate 30 years of publishing and the topics were a surge in dancer/subscribers and the energy crisis. Fifteen years later, in 1990, we are finishing *ASD*'s 45th year, one in which we have experienced a small growth in dancer/subscribers, and we are again facing an energy crisis. We are also experiencing some financial crises, not only in the U.S., but in some of our other subscriber countries.

Someone once told me that when times were hard, square dancing would grow in popularity. Just this morning, our mail brought a request for sample magazines from a club that has the largest new class in quite a while! We think from the comments we heard during 1990, that many areas graduated the largest classes in some time.

Fun square dancing and party nights are growing in popularity, judging from the requests for calling. Many folks who enjoy an evening of traditional fun may never become club dancers, but they have an appreciation for what we like to call our national folk dance. (Even if we can't capitalize the title, we still consider square dancing, with all its phases, as the American folk dance.) Those overseas dancers who join in the activity, also consider it *the* American folk dance.

So, as we approach the holiday season

CO-EDITORIAL



that marks the end of our 45th birthday year, let us make some wishes:

★ May the fun and fellowship of square dancing be so great that all other problems pale in comparison.

★ May we all experience the peace and goodwill of the holiday season, extend it to all we meet, and carry it with us into the New Year.

★ May 1991 bring us renewed friendships with square dancers all around the world, and especially in the countries where square dancing is just becoming known.

★ Happy Hannukah and Merry Christmas to all our faithful readers and advertisers. May the New Year be filled with peace, hope and cheer!



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BY-LINE

You'll want to find time in this busy month to share the writings of a group of fine authors, which cover a variety of subjects. **Lurline Dykes** takes us on a journey of reminiscence, perhaps to our days of learning to dance. **Paul Hartman** shares his knowledge of square dancing in Europe, gleaned from his many calling trips abroad. Another trip shared is the account of the LSF Archives visited last summer by editorial daughter **Sue Burdick**. For fun, and maybe also for an excellent "special" idea, **Marilyn Dove** has written a seasonal story. **Sam Dunn** lists all the things to be remembered when hiring staff for dancers, things he has learned by experience. **Gloria Sananes Stein** profiles a hardworking caller who loves her job and **Stewart and Alice Chute** write of their "successes" in sharing convention money and new dancer programs. From this varied assortment of stories, may you reap a host of new ideas for 1991 Happy Holidays!

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GRAND ZIP

The East Elementary Eagle Pride Square Dancers want to thank all who made contributions so that we could perform and tour Washington, D.C. The experience was great and all had an enjoyable time. The President presented us with a beautiful certificate. It is on display in the lobby. It was a memorable trip for all. Thanks again!

*Eagle Pride Square Dancers
East Liverpool, Ohio*

We would like to subscribe...After enjoying a free sample copy of your magazine, we were impressed. We look forward to receiving each issue. *Paul Bilderback*

I enjoy your magazine, but being a fairly new round dancer, I have a suggestion. Most of your "Cue Tips" are for new dances which most of us have never heard and probably never will. It seems to be much easier to get a copy of a cue sheet for new dances than for classics. Why not make it a practice to publish a classic at least every other month, if not as a replacement, as an extra? It should not be difficult to determine which classics are the most popular.

*Norman Bull
Roanoke, Virginia*

Ed. Note: A Roundalab committee is working on standardizing cues for classic round dances. As soon as these are available, we will be happy to follow your

suggestion and print the classics, perhaps one a quarter.

My goodness! I think we have subscribed to your magazine since 1958 and it's just as enjoyable now as it was way back then. You do a fine job. Keep up the good work. You're also very efficient at mailing it to our right address at the proper time.

*Wynne Robertson
Port Charlotte, Florida*

...We had a group of 12 Swedish dancers come to visit last month...We held a barbeque/dance in their honor, and the next day had a dance featuring Stefan Sidholm and Anders Blom, two young Swedish callers who came with their group. They also attended our National Convention. One of the things I like best about square dancing is that it truly is international. Where else could you find Japanese and Swedish dancers who can't even talk to each other, having a great time doing American square dancing together?

*Martha Ogasawara
Tajimi-shi, Japan*

Thanks so much for the space, color and nice message in the centerfold, re our Idaho symbol. It is super! And hopefully will spark some enthusiasm for more of the same in other states...We are sending our copy to the Federation meeting in Coeur D'alene to let them all know what you have done for us.

*Ted & Joy Koskella
Nampa, Idaho*

The Koskellas ordered copies for government offices, too, for an update...

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S-T-R-E-T-C-H-I-N-G THE FUN

The Yule log and the Yuletide season (Christmastime to many of you) means different things to different people. But to me it means nostalgia. Remembering Christmases past. Savoring the recollection of friends and family gathered at this special time over the years. How cold it was ice skating on the pond when we were kids! How warm the fire and the hot chocolate afterwards. The anticipation of the tree, the color, the gifts, the big family dinner.

So our little dream theme this month is *remembering*. We even brought back Dolores on the back cover for the occasion. Longtime readers will remember that Dolores peeped out of back-page cartoons most every month from our first issue, October '68, through December of 1975 and irregularly after that. Impertinent and irrational, she added *character* to the volumes. (She didn't *add* character, she *was* a character.—Co-Ed.) As we said last month (p. 9), the late Marv Schilling inspired the first *Do-Ci-Do Dolores* cartoons indirectly with his recording of *Cielito Lindo*, with its Spanish flavor and talk-back feature. Now you can recapture a bit of the Dolores dizziness in a new version of that disc, Red Boot Star 1336. If your dealer doesn't have it, contact ol' Stan at ASD—we've got a few hundred lying around. (Clever how you worked in that commercial.—Co-Ed.)

On the serious side, it might be timely this month for us to remember those callers and cuers who aren't with us anymore, and who gave us so much pleasure in bygone years. You know who they are. We pause in respectful silence for them. A case in point: Jack Lasry.

Likewise, we often think about the good times we've had with callers/cuers who've chosen to pack up their turntables in favor of retirement. They deserve a good rest. Case in point: Cal Golden.

WHAT'S IN A NAME

Way back when we bought this magazine from Arvid Olson of Chicago twenty-two years ago, the very first "meanderings" column appeared in this up-front space just as it has 266 times since then. The idea was not for self-aggrandizement, honest-Injun, but merely to visualize the foibles and fables (...and *fib*-les!—Co-Ed.) of a typical traveling troubador in the unpredictable world of square dance. It was meant to be a first person presentation of *everyperson* participation. Towards that end, we hope it has reached a modicum of success. Some readers may be interested to know that the choice of the word *Meanderings* (plural) was going to coincide with a proposed change of the magazine name itself. The magazine title might have been changed to *Allemande*, with a sub-title, *First Word in Square Dancing*. Thus *Meanderings* would have been *Allemande Meanderings*, which had a nice ring to it, we thought. Well, that name never materialized, although *Square Dance* (Olson's title) became *The New Square Dance* (Burdick title), which later became *American Squaredance*. (*Squaredance* became one word). And that's why "Meanderings" is plural, instead of singular, which might be more proper. So much for transition and intentions. I'd better hurry off on the travel tales now. (Ho hum. Some have called your column

"Marauding with Stan" and similar fractured phrases.—Co-Ed.)

A LITTLE HORISING AROUND

Warren (Detroit), Michigan—Within earshot of the pounding hoofbeats and gravel-voiced announcer at County Downs, a couple of dozen sets trotted into the First Methodist Church hall of Warren. On a Friday night in mid-September I was lucky enough to *bray with the best of the bays*, you might say—calling one for the monthly County Downs Plus/APD Club was a privilege. I was privileged since I enjoy doing Plus APD stuff (We should say DBD.); privileged because those particular dancers are sharp 'n crisp, winning performers; privileged because upoming nose-to-the-finish-wire thoroughbreds include Rieck, Crissey, LeFever, Fell, Greenwood, Walker and others. (Once a mule was entered in the Kentucky Derby just to make him feel privileged.—Co-Ed.) Ted and Evelyn Petz kept everyone *rounding* the track. Larry Dennis was the *starter*, doing emcee chores. Jim Murri put me on the card for '92. Feedbag goodies included *do-cidonuts* to conclude a memorable track meet. (What—no oats 'n barley?—Co-Ed.)

WAYNESBURG, PENNSYLVANIA—

Maybe fifty miles south of Pittsburgh's Golden Triangle, just off I-79, lies little Waynesburg, with easy access to southwestern Quaker Staters, east-central Buckeyes, northern Mountaineers, and a few merry Marylanders. There at the Greene County Fairgrounds Hall, the Greene County Fun Squares enjoys MS with relish, plus a two-tip taste o' Plus. The only challenge I had there was in sounding the place with its rock-solid walls, but when that go-go-group of Greenes got going with gusto, a great gavotte germinated and grew. (Golly, gee!—Co-Ed.) Two callers dropped in: Bob Fitchett (Cincinnati '84) and Frank Landis. *Key-ordinators* were Sam and Millie Stahl. *Home* was the Econo-Motel. Next morning, before the four-hour drive to Huron, Sam treated me to breakfast at a village skillet fill-it-up grill,

sort of a *Pullet-zer* prize place.

Berea (Cleveland), Ohio—It was a good way to wind down (or wind up) the month of September, calling for the annual Fedorama Special with 35 sets attending in that spacious mecca of Cleveland area square dancing, the Berea Fairgrounds Hall. I worked with Wally Buehner on squares and Ray (and Joy) Bloom on rounds. The M&H Western Shop was there; door prizes, food and special guest introductions completed the extravaganza. Plugs for Dayton (Buckeye Convention '91) and Cincinnati (National S/D Convention '92) were made by Don and Bernie Linkous and Wayne and Miriam Florea, respectively. My contact was Chuck Slauter; Dennis Kalal was emcee; both are officers of the sponsors, the Cleveland S/D Federation.

AN UPBEAT BEAT IN UPSTATE N.Y.

Canton, New York—One can get a tiny bit weary from driving a straight nine hours (north central Ohio to north central New York), but calling for the Skirts 'n Flirts in this university town again is well worth the effort. Besides, fall colors covered the Empire State landscape, and this song 'n dance date was a proper prelude to my next encounters, also in upstate New York. Choice crowd, stimulating, friendly fervor. Creative idea for refreshments: egg theme—deviled, diced, salads, sandwiches. Gen Carroll (Adams Center H.S. *rah-rah* echoes) was there. Shirley Gardner was emcee. Blanche Reome, originally scheduled for rounds, couldn't come. I stayed over in a pseudo-tourist home on Main Street—sort of a run-down co-ed flagging flophouse, *sans* co-eds. (That was the only available lodging for miles around—1,000 duck hunters had invaded the area, plus 1,000 parents for homecoming events.)

Silver Bay, New York—Cathie beat me to our retreat/retirement home on Lake George (See ASD, Oct., p. 7) since I took the high road via Canton, and she took the low road, via the 'Dack track foothills.

We were both scheduled for a double-barrelled booking a scant mile from this second home of ours, at the Y Association resort. First came a Harvest Hoedown for half a hundred Silver Bay Council adults on hand for a work weekend. Unfortunately, our hoedown had to be turned into a Campfire Stunt Night due to a power outage that darkened all buildings half the evening. (Those good ol' after-party stunts come in mighty handy sometimes!) Our companion (but non-related) booking was to teach a four-day recreational-type square dance class to 40 Elderhostel adults at the same location. Elderhostel groups are everywhere these days—retirees on retreat to enjoy fun and new skills. They're climbing the Rockies, splashing in Oahu's surf, sailing off the coast of Nova Scotia, and even pedalling across Holland. And best of all, they're swinging in short-course square dance classes. This was a first-time experience for us with Elderhostels, but we had an honest-too-goodness, banjo-pickin' ball with those good folks, and they graduated with a 30-basic taste of our favorite hobby. We couldn't help but wish, after this interlude, that thousands of worldwide groups like this could savor a modicum of our *swing thing* via Elderhostels, CDP's, or short-term recreational S/D classes, even if they never choose to move along into Basic and Mainstream activity. (Main highways to our destinations too often overshadow the just-as-purposeful little avenues!—Co-Ed.) Half the fun of this week in the north country was just retreating to our mountain home.

Fonda (Johnstown), New York—The full week spent hopscotching in and around the camel's hump of upstate New York was now finished, and en route home, just a half-smidgeon from the Thruway, I found a fondness for Fonda and the FJ&G Club, named after old rail echoes, the Fultonville-Johnstown & Gloversville. The ides of October is none too soon for outlandish Halloween costuming amid ghoulish trap-pings about the walls, a barrelful o' fun. Even the dancing was *spirited*. Couple all

that with a super supper—good reasons to grow *fonda Fonda*, right? (Calling for a railroad club always gives you that *puf-ferbelly* look!—Co-Ed.) Phil Schmidtman was emcee; Dolores Randall cued capably; Roger and Betty Moran were my early contacts.

Toledo, Ohio—Just as strategic as doing an *ASDance* fifty miles east of us each year in Cleveland is doing one fifty miles west in Toledo. Working with fellow caller Jack May is a pleasure. He's the veteran caller/cuer of that area and surely knows how to turn a basic *anywhere but loose*. We had picked a busy weekend this time; the crowd was down a bit. Thanks to our door and facility helpers, Lee and Velda Swift (*Promenade* magazine editors) and Maggie Nelson.

NOT SO AMUSING MUSINGS

A statement heard in Orlando triggered some quiet, reflective and somewhat secret emotions for me. The speakers was touching on the idea of a caller always being up at a dance, in spite of illness or sadness. (The "show must go on," and all that.) He mentioned learning of a close relative's death just before dance time, and not letting the crowd know how he really felt that night. This reminded me of that fateful night, six years ago, when I called in Knoxville, Tenn. just after learning of my dad's death (*ASD*, Aug. '84, p. 7). The death of a loved one is never easy to bear, and I *die* a little—sentimental old me—when I hear of the death of present and former friends, even old-time friends. It hits me hard to hear of a caller's death, especially. Recently it was Bill Benhoff, a good Cleveland caller, whom we lost while doing what he liked to do, at a dance. Also recent was the loss of Harry McColgan of West Virginia, a fellow Red Boot caller. How well I remember, year after year, driving seven miles around and up the high peak to call with Harry in that old stone lodge at his festivals in Mountain Lake, Virginia (*ASD*, Nov. '85, p. 87). He had a rare talent, love for people and love of life.

Continued on Page 86

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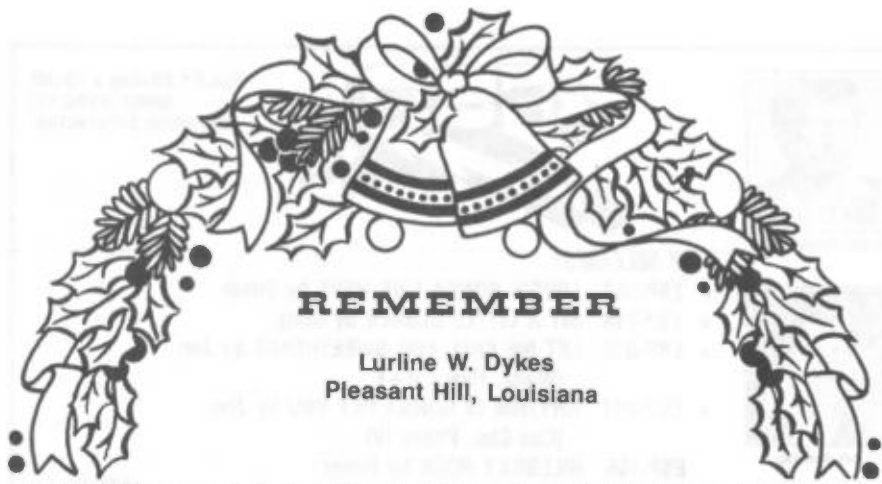
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As a "solo" square dancer I sit, and observe a lot and upon observing I am of the opinion that, from time to time, we need to remind ourselves, as square dancers, what we are all about. With that in mind and as new classes start...

REMEMBER — to be friendly and courteous.

REMEMBER — you were once a student trying to learn to square dance. You made it; so will they.

REMEMBER — some folks just naturally have two left feet, but usually they don't know it. You could be one of them.

REMEMBER — not to "stack." Tacky, tacky.

REMEMBER — when you visit other clubs spread yourself around. You can dance with home folks at home.

REMEMBER — if there are children dancers that they will one day be adult dancers if you make a good impression on them and set a good example.

REMEMBER — not to be vindictive— "They don't visit us, so we won't visit them."

REMEMBER — not to be critical of other clubs.

REMEMBER — no booze. It loosens the tongue, impairs the hearing and weakens the legs.

REMEMBER — the caller. He is working.

REMEMBER — the caller's wife. She is sitting unless you do something about it.

REMEMBER — it is fun, fellowship, and friends.

As I "remember," I am grateful to those who encouraged me and the patience they've shown. I am still learning and loving every minute of it.

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The political and economic changes in Europe during the past year have had an impact on square dancing.

The very first few indications appeared four or five years ago when rumors began to float that there were square dance groups in Saxony in Communist East Germany. Nothing concrete followed and the entire matter was forgotten. Then there was still more talk about a group of folk dancers in Riga, Latvia, who were doing some square dancing. As a matter of fact, a group of dancers from Kiel, West Germany, put on a demonstration there in the summer of 1988.

Some truth existed in these rumors. For decades—probably back to the pre-WW2 era—many folk dance groups, not only in Europe but all over the world, had done some square dancing. This was the old, traditional variety and had been learned

ing and doing well, but it is not known whether the other clubs are still in existence.

Recently the West German dancers heard of a folk dance group in Prague, Czechoslovakia. This group, The Caramella Dancers under the leadership of Jiri Vasak, established its initial personal contact with the West German dancers about four years ago. They have visited the Munich Dip-N-Divers and have hosted several groups of West German dancers, including the Happy Squares of Hannover. Two other clubs have also been founded in Czechoslovakia, Petronella and a group with the odd name of Reverse. When these groups were formed, there were still restrictions on political activities and the authorities frowned upon groups that tended to indicate a western influence, hence the peculiar names.

In February, 1990, these three clubs

SQUARE DANCING IN EUROPE

by Paul Hartman, Wheaton, Maryland

by rote. These folk dance groups had been able to obtain one or two records (78 rpm) with calls on them. The figures were very simple and required no attendance in classes. The groups worked on the recorded figures until they knew exactly what to do and continued to dance the figures as pat routines, often presenting them at exhibitions, dressing in cowboy attire, as the American cowboy-flavored counterparts of the folk dances of many other foreign countries. Many such groups never heard of the advent and progress of modern western square dancing.

Examples of such groups are the folk dancers in Verdun, France, under the leadership of Marie Martin. Another is in the Kiel area under the able leadership of Axel Danielson. Still another, a youth group, was located in Harsum, near Hannover, West Germany, under the tutelage of Jochen Hausmann, a youthful policeman who devoted his spare time to this project. Still another group was in Switzerland, managed by a couple named Chapuis. The Kiel group is still function-

banded together to form the Czechoslovak Association of Square Dancing with Jiri Vasak and Vladimir Grezo at the helm. It should be noted that Petronella and Reverse are basically offshoots of Caramella and that all three clubs were initially located in Prague. The leader of Reverse, Vaclav Novak, a railroader by profession, was transferred to Usti and Olici, a long drive from Prague over horrible roads. Reverse moved along with him. It is now two years old and has twenty members, most of them under thirty. All of the members are helping Jiri Loubele to learn to call. It is indicative of the enthusiasm of the new dancers that in April, Vaclav Novak travelled twelve hours by train to visit Kurt and Babsie Volker, veteran square dancers of West Berlin, just to spend a few hours gabbing with them to find out as much as possible about modern western square dancing.

In the past months, since the opening of the border between East and West Germany, one West German club, bearing the colorful and appropriate name of

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Border U-Turn Back, of Hof, established contact with a dance club in its sister city of Plauen, located just on the other side of what used to be the Iron Curtain. These folk dancers have now been bitten by western square dancing and have formed a club called White Magpies, taking lessons one week in Hof and one in Plauen. Much credit for this effort goes to Ilse and Fritz Lippert of Martinlamitz, who call for the club and teach beginners.

In the greater Berlin area, there has been considerable activity. In January, the East German town of Falkenberg celebrated the opening of the borders. Several members of West Berlin's clubs, including callers Andreas Macke and Frank Heber, presented square dancing during the festivities. At present there are plans for beginner classes in Hellersdorf, in Haus der Jungen Talente in downtown East Berlin, and possible also in Potsdam and Bohnsdorf. There are also groups in Leipzig, Dresden, Jena, Erfurt, Ilmenau, Suhl and Schwerin, all in the former East German area.

All West Berlin callers have volunteered to teach classes for the groups reasonably close to Berlin, although driving to locations over poorly maintained East German roads poses a problem.

In an unusual way, contact was established between West German dancers and a budding group in Zella-Mehlis, East Germany, about three hour's drive from West Berlin. The leader, Matthias Reuss, is hoping to continue the program of this group by means of U.S. tapes and records he has obtained.

A present, at least 24 groups are known in Eastern Europe which are taking lessons or are folk dance groups which square dance to records of traditional square dances. They have contacted clubs in the west and are receiving support from them.

Progress in the expansion of square dancing into the east is certainly remarkable when we consider that only a year or so ago, the borders between east and west were sealed and activities of a western bent were frowned upon by the auth-



Vaclav Novak dances with Babsie Volker in West Berlin

orities, to say the very least. Here's an example: In Karl-Marx-Stadt, now known again as Chemnitz, a group requested the state's permission to form a country and western dance club. Permission was denied with the explanation that a country dance club would be O.K., but that the word *western* must be depleted, because it would provide improper influence.

The largest problem facing new groups in Eastern Europe is the lack of finances. These groups need everything. If we wish to see our favorite pastime continue to grow, we in the U.S. must be willing to help. Badly needed are instructional texts, both for callers and dancers, PA equipment, western or appropriate dance clothing, and records for callers or with calls for areas where there are no callers. Even just a little help and support would go a long, long way. The West German dancers are helping already, but their resources are strained because most square dance supplies originate in the U.S. Getting them to Europe involves high shipping costs and exorbitant customs fees. For Americans to help would seem a worthwhile effort, a thrill for every dancer everywhere to see our activity grow and to be a factor in furthering understanding among the people of the world. "If they dance, they can't fight" would seem an appropriate motto!

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Norm Wilcox

NEW YEAR'S EVE

by Marilyn O. Dove

"I could use some time out," said one of the older men wearily as we squared up for the last tip at our retirement park New Year's Eve dance.

His wife smiled at us. "The holiday parties *do* get awfully long for some of us!"

The traditional format for our Brownsville, Texas mobile home square dance party was to dance from 8 to 11 p.m., take a lunch break, and at midnight, greet the New Year by singing "Auld Lang Syne."

I wondered how to solve the problem. Maybe a short program of entertainment would give the dancers a chance to sit, relax, and revitalize for the rest of the evening's activities...

On our walk home after the party, my husband Clem and I decided to stage a style show during *next* New Year's Eve party. I would write the script, Clem would be Master of Ceremonies—and the models would be men from our square dance club. Toby Berg, our club caller, gave us a hearty go-ahead.

The following summer at home in Minnesota, I shopped for large-size women's clothing. Garage sales yielded a red and white formal evening gown, a blue-checkered square dance skirt, white blouse, iridescent-fuchsia petticoat with matching pettipants, and a pink silk mother-of-the-bride dress; black square dance shoes, high-heel silver sandals, and pink leather pumps, all in size 12, and three wigs (blonde, black and auburn).

Back in the retirement park that winter, the first three "volunteers" Clem and I asked to be in our program consented.

Norval was the first one to arrive at our mobile home to try on the outfits. The red and white evening gown fit his slender six-foot frame perfectly. Gray chest hairs wisped over the low neckline, but the side slits in the skirt showed off muscular, tanned legs that were hairless.

I gave him a pair of knee-high nylons before he wriggled his broad feet into the silver sandals. "Middle strap pinches," he

said. "Got a knife?"

Clem handed him a pocketknife.

Norval split the center strap on each shoe and took a few test steps; his feet slid sideways. "Don't worry," he said, seeing me bite my lip apprehensively. "I'll figure a way to keep 'em on for the show."

He plucked the auburn wig off the stack on our table. "That pile of pelts reminds me of when I used to go squirrel huntin'." He noted the Zsa Zsa Gabor label before he tucked his gray hair beneath the wig and observed his mirrored reflection from every angle. "No wonder she got married so often!"

The following day, Bert came over and chose the square dance outfit. The white blouse lay smoothly over his barrel chest, and the ruffled sleeves plumped out over his thick arms.

Bert swiveled his stocky hips. The skirt and petticoat flared out. "Hot diggity! I'll be the belle of the ball!"

The black Mary Jane shoes were wide enough, but about an inch too long. "No problem," said Bert. "I'll stuff 'em with paper."

He plunked the short black curly wig onto his balding head. When he yanked the hairpiece off, a curl caught his eyeglasses, jerking them off. He squinted as he quickly put them back on. "I can't see a darned thing without 'em!"

That left the pink puffed-sleeved dress, pink pumps and long blonde wig for Stanley when he stopped by a few hours later. Although he had no trouble getting the dress over his narrow hips, he couldn't get the back zipper all the way up.

I found a big safety pin in my sewing kit; it barely gripped both sides. "My wife has a white shawl that I can wear to cover the gap," Stanley assured me.



He flexed his biceps, stretching the puffed sleeves to their limits. "I go twice a week to the health club."

When he arranged the blonde wig on his head, the bouffant bangs met the ridge of his shaggy black eyebrows.

Stanley slid the pink pumps on easily over the nylons and promenaded around, the blonde hair-do bouncing with each step. "I feel like Vanna White. Maybe we should play 'Wheel of Fortune!'"

I told each man that the night of the party we would meet in the dressing room before Toby called the final tip. "You'll change into your outfits, and I'll apply your make-up."

I handed each one a bag containing his dress, shoes, wig and knee-high nylons.

Now it was New Year's Eve and we were assembled in the dressing room. The men went behind a partition to change into their outfits.

"Wow," said Norval. "Where'dja get get those good-looking legs, Stanley?"

Stanley grunted. "Shut up and zip my dress."

Bert giggled. "Hot diggity, Norval, you'll make every woman in the room jealous!"

Norval emerged first. The split straps on his silver shoes were held together with kelly green Sasheen ribbon. But it was what was below his chest hairs that caught me off guard.

"What are *those*?"

"Grapefruit." Norval patted his bust. "Makes the dress look better."

Bert came out, white socks neatly cuffed above his square dance shoes. "The nylons didn't let my feet breathe," he said, following my downward glance. "The shoes fit fine. I stuffed them with newspaper."

Stanley clip-clopped out from behind the partition in his pink pumps, an orange shawl draped over one arm. "I could've sworn my wife's shawl was *white*," he told my raised eyebrows.

I pinned the back of his dress together and strategically positioned the shawl.

In assembly line fashion, I smoothed foundation cream over each face (and chin stubble), wiped off the excess, applied make-up base, rouge, lipstick, eye-

shadow and eyebrow pencil.

The men pulled their wigs on just as Clem stuck his head in the door. "Ready?"

Stanley paled. "I have to go to the bathroom."

Bert groaned. "I don't remember if I put on my pettipients."

Norval smiled. "I can't wait to see my wife's face."

"Ladies and gentlemen," Clem's voice carried into our room, "Your attention, please. We have three models for a style show. I will describe their outfits while they promenade. You will be asked to applaud for your favorite model and I will then crown the winner."

"Remember," I told them. "Walk slowly once around the room. When you get back to where Clem is, wait until you're all together and everyone applauds. As soon as the winner is crowned, you'll come back here. Got it?"

They nodded in unison.

I positioned Stanley on the threshold, and aimed him at the dance hall. Applause and roaring laughter welcomed his entrance.

Probably no one even heard Clem's commentary that "the pink silk dress was imported from Paris, the shoes were dyed to match and the white shawl (Clem frowned at his script) was a gift from Princess Di."

"Whatcha doin' after the show, Gorgeous?" one of the men called out. When Stanley got near the fellow, his arm shot out from under the shawl, he flexed his bicep, and took a playful swing.

But it was Stanley who yelled "Ouch!" The safety pin had snapped open and clutched his bare skin. His wife quickly ran to him, removed the pin, and fixed the shawl across his shoulders.

When he took his place behind Clem, Stanley was rubbing his sore back. And his puffed sleeve was ripped.

On his entrance, Bert tripped over his big shoes. His wig slipped, snagged his glasses and pulled them off. He squinted, felt around for his glasses and got them back on.

As he strutted around the room, tiny

Continued on Page 85

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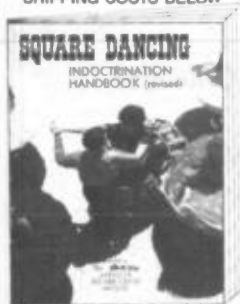
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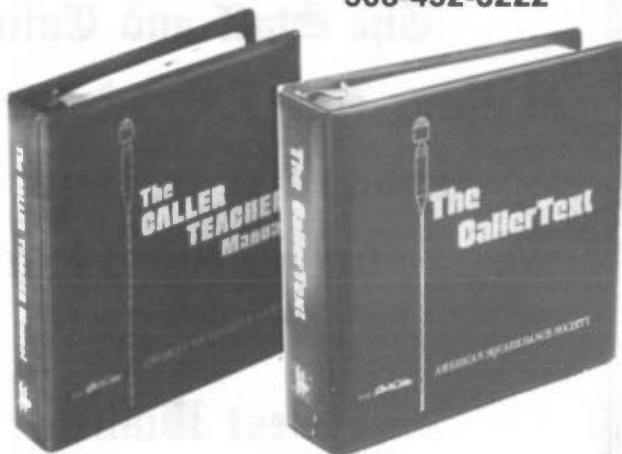
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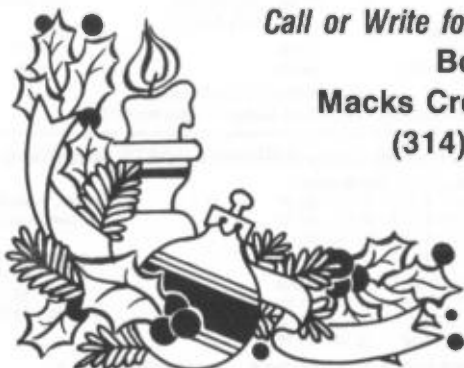
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HOW TO HIRE A CALLER OR CUER

by Sam Dunn, Paris, Ohio

Recently, while signing a contract to call a dance, I noticed that while the dance was on a Sunday, and a special dance, the time was from 8:00 P.M. till 10:30 P.M. I called the club and questioned the time, and found out the dance started at 2:00 P.M. and ran to 5:30 P.M. They forgot to change the times of the regular dance on the contract. I wondered what would have happened if I had not checked? How many callers or cuers have showed up at a dance at the wrong time or on the wrong date?

I decided to write this short piece on the hiring and booking of square dance callers and cuers. I have found in the last ten years of my calling career that some of the information in contracts have been varied, to say the least. Consider the following directions: keep in mind, this dance is out of state.

Sam, we dance at the _____ Community Center from 8:00 P.M. to 10:30 P.M. No town was mentioned. All I knew was what state the dance was in. You can not depend on the mailing address of the officers who are doing the booking. They might live 30 miles away.

Four years ago I showed up at a dance that was supposed to start at 8:00 P.M., and nobody was there. I called my wife at 8:15 and she asked where I was, the club had called and wondered where I was. One hour later, after I found the dance over thirty miles away, I learned the club had moved three years prior.

My favorite is this one: once again out of state. Sam, we dance at Jim's Barn. You get there by taking state rt. _____ north to county rd. _____, then go four corn fields and turn left. This dance was three years later than the date I signed the contract. I was glad to see the farmer did not plant soy beans that year.

I received a postcard from a club, "Looking forward to seeing you on Satur-

day the 12th.." When I checked my schedule I was booked at another club. After checking with the president he said, "You told me three years ago you had the date open."

Since most clubs change officers every year and sometimes the people in charge of hiring callers and cuers are new club members, I offer these suggestions. For the rest of this article the term *caller* will apply to square dance callers and cuers.

1. When you send a letter or talk to a caller, asking about dates and fees, do not assume that fee is good year after year. The caller might have given you special consideration for that particular dance, such as being in the area, or calling for your club for the first time.

2. If a caller tells you that he/she has a date open, that does not mean you have him/her booked. It usually takes a written contract. This protects both of you, the club and the caller. There have been a lot of dances with no callers or with too many callers because *some body said*, "I talked to you and you said you had it open," or "You told me to put it in my book."



3. If you think the caller is asking too much money, negotiate, ask if he/she will take less. Keep in mind how far he is traveling. Will she have to get a motel room, was there air fare involved? How much time was spent in the car getting there? On the other hand if you have a big crowd and it is due to the caller, give him/her a tip. They will appreciate it.

4. When it comes to the actual contract, make sure it is spelled out so there are no disputes.

- a. If the dance is from 8.00 P.M., but the caller has to have his equipment there at 7:30 P.M. for a round dance workshop let him know.
 - b. If the dance is a Mexican Fiesta and everyone will be dressed in Mexican garb, let the caller know.
 - c. If your dance hall has its own speakers or equipment, let the caller know.
 - d. If the dance will be for students, let the caller know so he can program his/her dance accordingly.
 - e. If your club likes mixers and line dances, do not wait until the evening of the dance to ask the caller/cuer if they have records.
5. If you have any changes, such as the place where you dance, the time of the dance, the date of the dance, the level, or the theme, let the caller know. Do not assume that he/she knows all about it. Do not let him/her find out about it when walking in the door.
6. If you are having bad weather, or the forecast is calling for bad weather, do not wait till the last minute to call the caller to cancel the dance. Many times we have to leave several hours before the dance to make sure we can get there in time.
7. These items should be on every contract.
- a. The date, time, and place of the dance or workshop.
 - b. Instructions to get to the dance, or a map.
 - c. Alternate names and phone numbers of club officers.
 - d. A phone number of the square dance hall.
 - e. The fee, and if a percentage, what percent? What are expenses? Hall rent? Food? Flyers? If the caller is charging mileage is it one way, or round trip? Is there air fare involved? Motel room?
 - f. Will the caller be sharing the program with anyone else?

Continued on Page 86

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HI  HAT DANCE RECORDS

IN THE MOUNTAINS WITH MICKEY

by Gloria Sananes Stein
Holtwood, Pennsylvania

She has a hearty laugh and the warmest of smiles. A twenty-five cent coin pinned to her shoulder invites you to "touch a quarter." As she choreographs the dancers into some he-she, she-she positions and unfamiliar combinations, she says, "Trust me," and you do. Her voice is strong, clear and full of joy. She is Mickey McFarland, a legend in the Hudson Valley square dance community.

On June 8, 150 Mainstream dancers convened at Mountain Lake Resort in Marshall Creek, a charming town nestled in the Pocono Mountains. Mickey shared the stage with Larry Davenport, a resident of Pocono Mountain, PA. Mickey, Larry and the hotel staff arranged a schedule that allowed for varied workshops, dress-up dances, leisurely meals and ample free time. With a twinkle in her eye and a contagious energy, she introduced contra, round and quadrilles. "Try it, you'll like it," she assured.

Born in Chicago, Mickey's family moved several times, until her dad, a railroad employee, settled in Ossining, New York. For the past 35 years she has worked at the Animal Hospital in Peekskill, N.Y., assisting in the treatment of family pets, livestock and the "exotics" such as lions, pumas, snakes and rare birds.

Mickey danced with the Tarry Squares in Tarrytown, N.Y. for five years until she met caller Beulah Samec at West Point in the 1960s. "There were few women callers at that time and I decided that if she could do it, so could I."

She studied timing and phrasing with Ed Gilmore from California and attended many caller schools. "It doesn't all come naturally," she says. Is a good singing voice important? "People who focus on singing sacrifice a lot of commands," she adds. "It is important to cue and call. As



Ed used to say, 'If you can really sing, get a job in a night club and forget square dancing!'"

Does she have any problems as a female caller? "I never felt the sting that some women callers feel in a field dominated by male performers. We are a pretty cooperative bunch," she laughs. Mickey plans to attend caller coaching sessions to extend her experience to others.

Mickey called for ten years before she began her twenty year relationship calling for the Friendly Squares in Katonah, N.Y. She has been teaching one of Westchester County's largest clubs. The Pelham Promanaders, as well. She loves to teach and thinks that good Mainstream dancing is the basis for more advanced classes. New graduates are taught dancing by definition to allow the dancer to feel comfortable in any position.

Mickey has had a wide range of experience ranging from calling at weddings and bar mitzvahs to yearly classes with a handicapped workshop group. "When I called for a deaf class I turned up the volume, to allow them to feel the vibra-

tions, slowed the pace, and depended on some sign language within the square," she smiled.

Do plans in the future include touring around the country? "No," she says. "I'm retiring from my job at the hospital to devote more time to teaching. I want to extend modern western square dancing to people who are reluctant to attend evening classes. I want to explore senior citizens centers and adult condominiums with modified calls and pace. There are loads of resorts between the Poconos and the Adirondacks. I feel that people would enjoy square dancing as one of their activities. It's a chance to interact with fun, friendliness and fellowship. I still get enormous satisfaction as I watch students develop, especially when I see three generations dancing together."

After-dance activities drew on the innate and last minute talent of the dancers. Mickey added to the fun by clog dancing with ten-year-old Melissa and bringing down the house with her lip sync version of an old country/western song, *Did You*

Ever. "I practiced this for a full year as I drove back and forth between N.Y. and my country home in Pennsylvania. Only my dog QT suffered through all the rehearsals."

The weekend ended with an abundant Sunday lunch and plans for a reunion next June.

When asked to define success, Ralph Waldo Emerson said:

"To laugh often and much
To win the respect of intelligent people and the affection of children;
To earn the appreciation of honest critics
To find the best in others."

Emerson would have liked Mickey McFarland.



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Encore

by Mary Fabik
Highlights of Past Issues of this Magazine

25 YEARS AGO—December 1965

"Let's leave our advanced, new rounds to be programmed at our eager beaver R/D clubs. At square dances, let's do the rounds that will get the most dancers up on the floor, like *Lonesome Two-Step*, *Fraulein* and even easier routines like *Left Footers One-Step*. We leaders should teach our round dancers to do these easier numbers so we don't give an impression that we are too good to dance even the simplest routines.

"Next, let's dance with everyone we possibly can. Split the dancers up. Dance with square dancers as well as round dancers," say Pete & Don Hickman who are strong supporters of keeping the square and r/d movements integrated.

"Let's make square dancing—of the people, by the people, for the people.

"We need some new ideas and a new stimulus to bring square dancing before the public again and create new interest in the movement."

These are the words of Arden Johnson,

President Pro-Tem of the new National Square Dance Association.

MAIL: What's wrong when someone who has taught square dancing for 12 years, called for many clubs and festivals, and studied the activity intensively, lays off the circuit for two short years, and when he returns, cannot do a single dance for lack of knowledge of the so-called new basics? I do not know what the answer is for the square dancing movement, but the answer for me is that square dancing in its present form just isn't for me... Joe Bray, Falls Church, VA.

New Idea: *Cross Dixie Daisy* by Vern Smith.

10 YEARS AGO—December 1980

"Why are you not square dancing at the present time?" Shirley Conant asked this question of 100 drop-outs.

Time consuming: This was the single largest, most often expressed complaint. Most dancers felt that at the present

Continued on Page 87

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Marshall Flippo, Gary Shoemaker, Scott Smith
- C-218 SPLISH SPLASH—Jerry Haag
- C-711 OO WEE BABY—Marshall Flippo
- C-611 LONESOME ME (Round Dance)
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CHRISTMAS PARADE FLOAT

Here's a photo of the mobile dance platform (float) that the Sashayers had in the Huntsville, Alabama, All Volunteer Christmas Parade. The float was built on a 23' by 7' hay wagon. \$100



was spent on materials. The dance platform was an area 16' long by 12' wide.

During the parade there were six couples of square dancers and seven cloggers. A turntable was used during practice but due to the suspension of the wagon, pre-recorded tapes had to be used. (Two years ago they used the turntable all through the parade.)

Lysle Shields guest called for Father Mike Shay, the regular club caller. The level of the calling was Mainstream. Dancing alternated between square dancing and clogging to Christmas music.

The Huntsville Cloggers were under the direction of Fern Gardner. Among the dancers were members of the Single Squares, The Bama Ramblers, and the executive vice-president and three board members of the North Alabama Square and Round Dance Association.

Sashayers are the smallest (19 members), newest (formed August 1988) and easiest program (Mainstream with a few Plus moves) club in the area, but there's a lot of enthusiasm there and many projects are accomplished.

Lysle E. Shields Jr.



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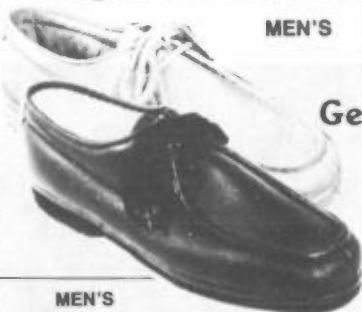


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LINE OF FIRE



TAKE AIM AT ANYTHING

The National Convention held in Memphis was outstanding and conducted with professionalism and concern for the dancers. The rules of a national were followed for the most part with the exception of one area which is the subject of this article—Youth Hall. Dancers were required to wear appropriate square dance attire except in the Youth Hall. Teens dancers were dancing in cut-offs, tank tops, jeans and tennies. Their conduct was in concert with their dress. They were rude to each other as well as extremely rude to several callers who volunteered to call for them, rude to the extent of laying down in front of the caller and keeping other dancers from dancing in front of him. Some callers canceled their time slots in the Youth Hall because of the conduct of the dancers. The question that I have is, why do we have a double standard of conduct for the teens?

The other question is, why do we feel that we need a Youth Hall at all? They dance with us at our dances at home, why not have them dance with us at the National? They should be required to dress in appropriate attire and conduct themselves the same as anyone else.

If we continue to permit them to "do their own thing," we are encouraging this conduct when they get older. Why not

treat them as adults, as they profess to want to be treated, and do away with the Youth Hall?

The National should be a reflection of our activity, and teens dancing at the convention in all types of inappropriate dress are not what we want to portray.

Name withheld by request

One area of National Conventions to which we wish to call attention is the program book. For several years the number of errors in these books have grown. We appreciate the work and effort that goes into compiling these books. However, if the information is erroneous, what's the point of the work and effort?

We offer several suggestions:

If resumés must be condensed, leave out whole sentences. Do not combine facts, thus having people serving on boards in organizations to which they do not even belong.

Do not request photos to be sent every year. Only a few panel leaders' photos are used; what happens to all the others?

Be sure to print a resumé for each panel and seminar leader. Ignoring the fact that they sent information to you makes the leader wish they had ignored the request to speak.

Double check education panel listings with the resumés. Double check state abbreviations.

Volunteer panel and seminar leaders are helping to make *your* convention a success. Be nice to them in the program book.

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H E M - L I N E

by

Bev Warner

Perhaps you've all caught the "bandana fever" like the Bay Beaux and Belles of Traverse City, Michigan. This club evolved from the Dare-All Squares, founded in 1962 with caller Darrell and Vera Figg. In 1985, they merged with the Cherryknoll Squareaways, called by Don and Jerri Day, who were headed for retirement. On the Days' travels, they encountered bandanas ranging in price from \$1-2, so they brought back dozens of colorful ones, knowing the dancers would fashion new outfits. Red, black and white seemed to be the favorites of many, while others liked the turquoise and rusts. Don't you like the way clubs are giving the dancers a choice of style rather than being locked into one pattern for all?

The skirt takes six or seven 22" bandanas depending on whether the waistband is made with a bandana or with contrasting fabric. Some made an elastic waistband, while others a regular band with a zipper. The overskirt is made with two bandanas, with the points taking four. A coordinating fabric is used for the underskirt which is made like a circular skirt and attached to the upper part where the points are.

The bandanas over the blouse are done in various ways. Some tied them in back, some in front, while others used two, sewing them at the shoulder seems to have a bandana front and back. The bandanas are fringed and beads are added.

Pictured is a small portion of the club membership. Seated are Vera and Darrell Figg; first row, Penny Kipley; Second row, Leota Meredith, Mary Scholl, Jane Cooley, Britta Strid, Joy Mackey (caller). Back row, Chuck Kipley, Bernie Meredith, Willard Cooley, Art Strid and Ken Mackey.

BMI/ASCAP FLAP

The phone at ASD surely did *ring off the hook* for a few days in mid-September, as callers/cuers and others questioned the wording of demanding BMI letters they had received. Our best advice now is to sit tight—all major U.S. organizations are

trying to work out solutions—check with them: Callerlab, Roundalab and the USDA. Remember, new payments for use of pop tunes, if levied, won't signal the end of the square dance world! Ultimately, it may mean higher door admissions. That's all.



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FEEDBACK

I just finished reading American Square-dance Magazine (May 1990) and enjoyed all that I read except under "A/C Lines" by Ed Foote. Mr. Foote expounds on Advanced/Challenge Dancing being the idea for a "better level of dancing on a national basis."

Now, just exactly, what is a "better" dancer? Evidently, in his opinion, this is a dancer who know more figures than a Mainstream or Plus dancer. Why does this make anyone a "better" dancer? Why is it necessary to divide our square dancers into categories anyway? I read somewhere recently where the higher a dancer goes (A-2, C-2, C-3A, C-3B, C-4) the less he/she is involved with the *music*. And, watching these high-level dancers, I tend to agree. They are not dancing, they are manipulating complicated figures with start and stop actions in a square. This is not dancing.

I would classify a "better" dancer as one who knows how to keep in step with the

music, can do a square dance figure in the proper amount of steps (or beats) that the definition of the figure calls for, dances smoothly with styling and, simply, enjoys dancing to the music. Even beginner dancers, if taught properly to appreciate and enjoy dancing to music, can be "better" dancers!

Where does it all stop? Are we going to encourage dancers to get "better and better" until, like a pyramid, there will only be a few at the top and everyone else will have left the activity? Whatever happened to "square dancing?" Where we were all involved in *one* activity? A little variety was introduced with round dancing, contra dancing and mixers. When we had hundreds of thousands of dancers and everyone was having a good time. We didn't have to worry about the challenge of the dance, we only had to worry about the challenge of the dance, we only had to worry about what to wear, what to bring if it was our turn on refreshments, and make sure we got to the dance on time.

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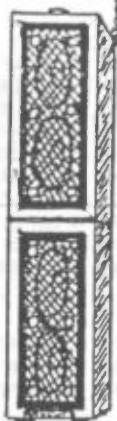
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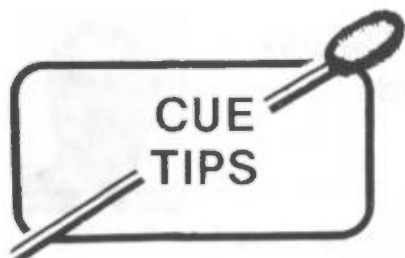
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PHASE: III + 2

INTRO

- 1-4 **WAIT; WAIT; APT, —, PNT,—, PU,—, TCH,—;**
 1-2 In OP fcg pos DW wait 2 meas;; 3-4 Step apt L,—, pnt R twd ptr,—; Step tog R to CP LOD,—, tch L to R,—;

PART A

- 1-4 **TWO FWD TWO-STEPS;; SCISSORS SCAR; SCISSORS BJO (CK);**
 1-2 In CP LOD step fwd L, cl R, fwd L,—; Fwd R, cl L, fwd R,—; 3 Sd COH L, cl R, XLIF of R (W XIB) to SCAR DW,—; 4 Sd wall R, cl L, XRIF of L (W XIB) to Bjo DC cngk fwd motion,—;
- 5-8 **FISHTAIL; WALK, —, 2, —; TWO TRNG TWO-STEPS;;**
 5 XLIB of R (W XIF), sd R twd Wall, fwd LOD L, XRIB of L (W XIF); 6 In BJO pos step fwd LOD L,—, fwd R trng ¼ RF to CP Wall,—; 7-8 Sd LOD L, cl R, sd L trng ½ RF to CP COH,—; Sd LOD R, cl, sd R trng ½ RF to SCP LOD,—;
- 9-12 **TWO FWD TWO-STEPS;; WALK,—, 2 (FACE), —; ½ BOX;**
 9-10 In SCP LOD fwd L, cl R, fwd L,—; Fwd R, cl L, fwd R,—; 11 Fwd LOD L,—, fwd R trng ¼ RF (W LF) to CP Wall,—; 12 Sd LOD L, cl R, fwd Wall L,—;
- 13-16 **WALK RLOD,—, 2,—; SCISSORS SCP; CIRCLE AWAY TWO TWO-STEPS;;**
 13 Trng RF (W LF) to Rev SCP fcg RLOD walk twd RLOD R,—, L,—; 14 Sd RLOD R, cl L, thru twd LOD R to SCP LOD,—; 15-16 Circle LF twd COH (W RF twd Wall) L,R,L,—; R,L,R to end fcg ptr about 8 ft apart,—;

PART B

- 1-4 **(THE TWIST) SWIVEL,—, 2,—; SWIVEL,2,3,—; SWIVEL, —, 2,—; SWIVEL, 2,3,—;**
 1-2 Progress twd ptr stepping fwd L while swivelling LF (W RF),,—, fwd R twd ptr while swivelling RF (W LF),,—; Continue progression twd ptr L,R,L continuing swivel action ending about 4 ft apart,—; 3-4 Repeat meas 1-2 of Part B starting with R ft ending in CP Wall;;
- 5-8 **SD, CL, SD, CL; SD,—, THRU,—; TWO TRNG TWO-STEPS;;**
 5 Sd LOD L, cl R, sd L, cl R; 6 Sd LOD L trng LF (W RF) to SCP,—, step fwd LOD R to CP Wall,—; 7-8 Repeat meas 7-8 of Part A to CP LOD;; (Note: 2nd & 3rd times thru Part B end CP Wall)

PART C (Single Swing)

- 1-4 **SD, TCH, SD (SCP),—; RK BK, REC, (Chg Places R to L) W UNDER,—; FACE,—, RK APT, REC; (Change Places L to R) W UNDER,—, FACE,—;**
 1 Sd LOD L, tch R, sd R to SCP LOD,—; 2-4 Rk bk L, rec R, (Chg places R to L) fwd L (W start RF trn on R under jnd lead hnds),,—; In place R (W cont RF turn on L) to LOP fcg pos M fcg ptr and DC,—, rk apt L, rec R; (Chg places L to R) Fwd L trng RF (W start LF trn on R under jnd lead hands),,—; In place R (W cont LF trn on L) to Bfly Wall,—;
- 5-8 **RK APT, REC, WHEEL,—, 2,—, RK APT, REC; WHEEL,—, 2 (SCP),—; WALK,—,2,—;**
 5 In Bfly rk apt L, rec R to Bfly Bjo, fwd L Wall (W COH) commencing RF wheel,—; 6 Fwd R continuing RF wheel to Bfly COH,—, rk apt L, rec R to Bfly Bjo; 7 Fwd L COH (W Wall) commencing RF wheel,—, fwd R continuing RF wheel to SCP LOD,—; 8 Fwd LOD L,—, fwd R trng RF (W LF) to CP Wall,—; (Note: 2nd time thru Part C pickup W to CP LOD at end of meas 8. 3rd time thru Part C stay in SCP LOD)

ENDING

- 1-5 **TWO FWD TWO-STEPS;; FWD,—, SWIVEL/CLOSE,—; FWD,—, SWIVEL/CLOSE,—; FWD,—,SWIVEL/PNT,—;**
 1-2 Repeat meas 9-10 of Part A;; 3 Fwd LOD L,—, swivel RF (W LF) on L ft to CP Wall while closing ft,—; 4 Trn LF (W RF) to SCP LOD to repeat meas 3 of Ending; 5 Trn LF (W RF) to SCP LOD while stepping fwd L,—, swivel RF (W LF) on L ft to RSCP RLOD while pointing R twd RLOD;



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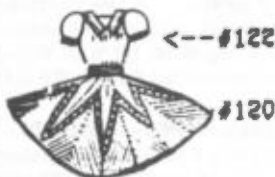
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Ken's Convention '90 Coverage

Did you see all the wheelchairs at the convention?
Dancing all over the place.
That is what this article will mention,
And the smiles on everyone's face.

Vancouver smiled, the dancers smiled, and even the weather smiled. I smiled too when I realised that gathered here in Vancouver, were more wheelchair dancers than ever before assembled for three busy days of convention dancing.

We met and welcomed for the very first time, from St. Johns, Newfoundland, Pam Kipniss and her very spirited group, The Hub Square Wheelers, consisting of eight wheelchairs, and 13 support people, with a great Eastern-style adaptation of the Lancers.

We met and welcomed for the first time, from Burlington, Ontario, Jim Herrington and the Hamilton Steel City Wheelers.

Others present were our host for Convention 88, Howard Weir for Waterloo, Ontario, and his troupe the Waterloo County Square; long-time friends from Edmonton, Alberta, Ed Murray and the Swinging Spokes; from south of the border, Gerry Keller and his group the Rollin' Squares, from Portland Oregon; from much further south the Arizona Square Wheelers. Our group, the Wheeling Eights, had 12 wheelchairs and three support people, including our special guest Merv & Yvonne

Henderson, long-time president of the Wheeling Eights, now residing in Saskatchewan.

The total was 65 wheelchairs, fantastic number of equally fantastic people, having a fantastic time. Our "Trail In" on Wednesday night at the Richmond Inn, where we all stayed was a non-dancing event giving us a chance to meet over sandwiches and coffee. Registration packages were given out, along with bus and dancing schedules. Then we were off Thursday morning for three busy days, dancing literally from one end of the Convention Centre to the other with many outdoor displays, plus our regular in-door schedule, all handled admirably by all of the six wheelchair callers.

You will be interested to know that most of the wheelchair attendees took in the busy Sunday tour. This commenced with brunch at Fantasy Gardens and a square dance in the courtyard before Premier Vanderzalm and his wife. A visit to the aquarium in Stanley Park was next, followed by a bus ride, then a gondola ride to the top of Grouse Mountain for dinner, after which we danced again, receiving a Fun badge stating that "We danced on the mountain."

Now we are setting our sights for the annual International Wheelchair Jam-boree in 1991, and Convention '92 in Winnipeg, proving to all that we love to dance and that we are indeed "Handicapable" Squaredancers.

Ken Oakley.
Vancouver. B.C.

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ALMOST QUINT-CENTARIANS

Dale and Ruby Cumberworth of Perrinton, Michigan and members of the Maple Twirlers Square Dance Club of St. Johns are the proud owners of an unusual badge. The badge is a black rectangle on which four Century Club emblems are mounted. Larry and Phyllis Irrer, members of the Maple Twirlers Square Dance Club and owners of Ye Old Engraving Shoppe, designed the badge to accomodate 5 emblems. This is indeed unusual, since the badge will represent dancing to 500 different callers and at the same time, following the rules required to earn a Century emblem. The Cumberworths need only 38 more autographs to qualify for the 5th emblem to place in the center of the badge. They began square dancing in 1958 but it wasn't until 1965 that they started their first Century Club book. Some of the first signatures include Bill Mahensmith, Birdie Mesick and Wendell Law. Bill and Birdie are now retired. Stan Burdick added his autograph in 1966 as did Shirley & Michey Halverson, Dave Taylor and Ed Fraidenberg. 1967 includes Bill DePowe and Rip Risky, 1968 lists Ken Bower and 1969 includes Marshall Flippo. They avoid repeat signatures by maintaining an alphabetical list; e.g., the autograph they obtained in Germany only to dance to the same caller several years later at a National Convention! The bottom of the signature page has personal notes such as a comment on personality, style of calling, or perhaps that he/she called Shortenin' Bread in an unusual manner!

The Cumberworths have enjoyed square dancing and combined that interest with several caller-sponsored tours. They have "square up" in Germany (in-



cluding behind the Iron Curtain), England, Italy, Wales, Hawaii, Alaska and on a Caribbean cruise. This is also a family activity including their daughter, Shirley, son and caller Max Cumberworth and his wife Judy and teenage daughters, Tonya and Michel. Their son Marvin and wife, Pat, complete the 3 generation square.

They were members of the Hoedown Club in Lansing for 25 years and were 1 of 2 charter members when the Maple Twirlers celebrated their 25th anniversary this past April. Wendell and Dorothy Law, caller and taw, were the other couple.

Square dancing extends to celebrating 50th and 55th wedding anniversaries! Both celebrations included square dancing as well as ballroom dancing for everyone's enjoyment. Friends and family are already planning a bigger party to celebrate their 60th Wedding Anniversary and their 80th birthdays in 1993. Let's just hope that a new badge has been designed by then to accomodate 6 Century emblems!!

LOST AND FOUND

Someone who attended the World S/D Convention in England lost a fairly large sum of money, which was found there and will be given back to anyone who can name the amount, type of currency and denominations of the bills. Write to Malcolm Davis, 40 Badgeney Rd., March, Cambs, England PE15 9AS.

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Square dancing has changed in the last hundred years about as much as our lifestyles have. When the first cars appeared, one didn't need a license to drive them, for they were just a slight step away from the buggies to which folks were accustomed. When square dances were held, you did not need lessons. You just got up and danced and, if new to the dance, just followed along and watched. Also, in those days, the calls were mostly self-explained. If you were supposed to swing or do-sa-do, it was not difficult to see what others were doing and follow along.

Probably the first additions to calls were when the callers started to use filler patter—and each caller had his own filler words. In old books, we find some interesting filler words.

Introduction Calls (From *Square Dances of Today* by Richard Kraus, 1950):

All join hands and circle south
Let a little moonshine in your mouth
You're all going wrong, go back the other way
Hold your holts and re-sashay...

Or: Tighten your belt, pull down your vest
Swing with the girl that you love best...

Or: Swing your partner high and low
Swing her till she hollers whoa
Then promenade around the row
Scratch your heel and save your toe.

When the callers said *Swing*, the dancers really did it! Originally, the swing was done with right feet side by side, pushing with left feet much like when you were kids and rode on scooters. (Sorry, some of you may be too young to know what a scooter is.) When they did the swing, it was not four to eight beats as it is today, but more like eight to twelve. When a gent swung his lady with his right arm around her waist, she put her left hand on his shoulder or arm and they

leaned away from each other and picked up speed. It was not unusual for the lady's feet to leave the floor.

The figures of early patter calls would also leave most of today's dancers puzzled. Here is an example:

First couple out to the couple on the right
Circle four for half the night
Duck for the oyster, duck!
Duck for the clam, dive!
Duck on through and on to the next.

The calls were then repeated as number one couple moved on to the third and then the fourth couple, repeating the action. The final time it was, "Duck on thru and home you go."

During the late 1940's and early 50's, these singing calls were very popular: *Red River Valley*, *Hot Time in the Old Town*, *Darling Nellie Gray* and *Golden Slippers*. I recall doing each of these years ago.

If you look at photos of square dancers from years gone by, you will note that the women wore long dresses with full or flared skirts nearly touching the floor. The men dressed very much like cowboys. I have even seen photos of some men dressed in chaps, just as active cowboys did years ago.

So is today's square dance traditional? I guess not, but it is indeed a development of the traditional dance, for that is where we started. I know of no other dance that is as much American as the square dance. Not all Americans can do the square dance, but then I suspect that in all countries, not everyone can do the national folk dance.

It would be nice to have everyone square dancing, and I believe the best chance we have of getting a much larger representation is by encouraging more of the basic dances and more of the Callerlab Community Dance Program. That program is more like the introductory dances that callers put on for groups from time to time. If you don't know what it is, I am sure Callerlab would be happy to send you a copy. Don't knock it, unless you have tried it. Then you probably won't knock it at all!

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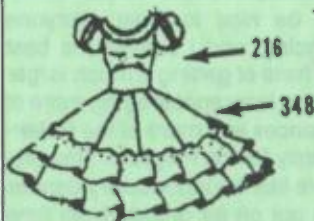
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TOUGH PLUS

Note: Several caller/choreographers have submitted selections of challenging Plus that your editors will print occasionally in this column. Use these sparingly with average Plus groups, occasionally for workshops, and anytime with extra sharp Plus dancers. More can be found in the new *DBD and Tough Plus* book (See back pages). This selection is by Dick Han.

Heads pass thru, chase right, single hinge
Ping pong circulate, wave, explode & star thru
And spread, touch $\frac{1}{4}$, triple scoot, boys run
Dixie grand, left allemande...

Heads rollaway, swing thru, single hinge
Walk and dodge, pass the ocean, fan the top
And spread, boys trade, trade the wave
Explode and load the boat, left allemande...

Heads pass the ocean, ping pong circulate
Wave, swing thru, extend, single hinge
Walk and dodge, chase right, linear cycle
Touch $\frac{1}{4}$, coordinate, boys circulate, girls trade
Boys run, recycle, right and left grand...

Heads pass the ocean, scoot back
All boys run, those who can pass thru
Girls cloverleaf, boys linear cycle
Boys pass thru, touch $\frac{1}{4}$, trade the wave
Left allemande...

Heads rollaway, touch $\frac{1}{4}$, walk and dodge
Swing thru, follow your neighbor and spread $\frac{1}{2}$
Single circle to a right and left grand...

Heads pass the ocean, spin the top to a
Slide thru, pass the ocean, recycle
Pass thru, tag the line right, couples circulate
Bend the line, swing thru, boys run
Half tag the big lines, coordinate, girls hinge
Diamond circulate, flip the diamond
Trade the wave, left allemande...

Heads touch $\frac{1}{4}$ and roll, slide thru, touch $\frac{1}{4}$
Split circulate, walk and doge, chase right
Single hinge, boys trade, girls fold, peel the top

Explode and left allemande, forward two
Allemande thar, remake the that $\frac{2}{3}$
Left allemande...

Heads touch $\frac{1}{4}$, girls run, pass thru, touch $\frac{1}{4}$
Scoot back, centers run, centers circulate
 $\frac{3}{4}$ tag the line, right and left grand
On the third hand, promenade...

Heads touch $\frac{1}{4}$, boys run, touch $\frac{1}{4}$
Follow your neighbor, left linear cycle and roll
Triple scoot, coordinate, girls hinge
Flip the diamond, boys trade, trade the wave
Twice, right and left grand...

Heads single circle to a wave
Heads spin the top, extend, relay the deucey
Spin the top, boys run, crossfire, scoot back
Follow your neighbor and spread
Right and left grand...

Heads spin the top, explode and slide thru
Single circle to a wave, explode and slide thru
Trade by, touch $\frac{1}{4}$, split circulate, boys run
Touch $\frac{1}{4}$, triple scoot, boys run, single circle
To a wave, explode and load the boat
Right and left grand...

Heads pass the ocean, extend, single hinge
Scoot back, extend, girls swing thru
Boys $\frac{1}{4}$ right, diamond circulate, boys extend
Boys run $1\frac{1}{2}$, wave, eight circulate
Right and left grand...

Heads pass the ocean, ping pong circulate
Extend, linear cycle, square thru
Dixie grand, left allemande...

Nice finish:

Heads pass thru, separate around one to a line
Ends slide thru, centers pass the ocean
Ping pong circulate, wave, linear cycle
Bow to partner, you're home



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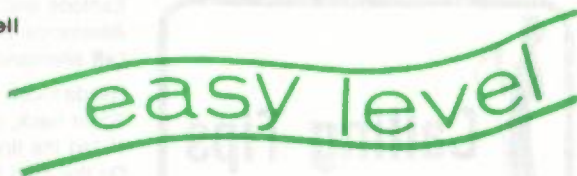
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by Bob Howell



*It's been said that "what goes around, comes around" and is it ever true as I share two routines that are adaptations of an age-old pattern called **The Horse and Buggy Schottische**. The first was written up in the January issue of 1984 and re-released last month with yours truly giving spoken cues on the flip side. It is called...*

FOUR SKATE MIXER

MUSIC: Winter Wonderland, Grenn 15013

POSITION: One couple, or pair of persons, followed by a second couple or pair of persons. All face LOD and all four persons have hands joined in a circle, the leading pair reaching back and the trailing pair reaching forward to complete the circle.

FOOTWORK: Identical

INTRO: Wait 4 measures.

MEAS:

- 1-2 With all hands joined each person "skates" with the left foot (slides left foot forward and diagonally left), then "skates" with the right foot, then does a two-step forward L, close R, L.
- 3-4 Skate right, then left, then do another forward two-step R, close L, R.
- 5-6 Run forward with a L,R, L, brush R, and a R, L, R, brush L (Schottische step).
- 7-8 The lead pair of dancers then release hands, doing two more running L,R, L, brush R, and R, L, R, brush L steps they separate and roll back behind the trailing couple of dancers who are moving forward as a pair. The pair who roll back rejoin hands, thus becoming the new trailing couple. The original trailing couple is now in the lead.

NOTE: At no time is more than one pair of hands parted, and that is only when the lead pair separates to roll back. Do sequence 8 times.

*This second routine might well apply to a saying that Eddie Cantor, a comic of bygone days, used to close a Sunday evening program immediately preceding New Years Eve: "If you've got a carful, be careful; if you've got a tankful, be thankful; but if you've got a snoutful, take a taxi." A routine which Bernie Chalk of Herts, England, taught inspired me to write a variation. He was on staff last summer at the Lloyd Shaw Foundation's Dance Week at Granby, Colorado. It gives yet another use for your record of **Cab Driver**. I call it the...*

TAXI FOURSOME

FORMATION: Same as preceding dance.

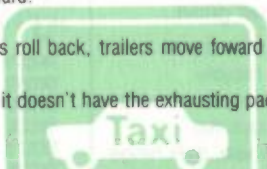
MUSIC: *Cab Driver*, The Mills Brothers, Goldies 45 P-2758

ROUTINE: Begin on the vocal

COUNTS:

- 1-8 Beginning on the left foot, all four persons run forward three steps L, R, L, and brush the right toe forward. Repeat same beginning on the right foot R, L, R, brush.
- 9-16 Strut four slow walking steps forward.
- 17-24 Repeat counts 1-8.
- 25-32 Strutting four more steps, the leads roll back, trailers move forward using the same footwork as counts 9-16.

This routine works very well with seniors as it doesn't have the exhausting pace that the old Horse and Buggy Schottische did.



*Peter Mazik of Memphis was clearing out some of his old publications during the week of the National Convention. I picked up a copy of **5 Years of Square Dancing** and was reading it on the plane on the way home. Making a mental note of a dance that I thought might fit into a holiday issue, I saved the following because white teddy bears are certainly welcomed as a gift. The dance was originated by John Wald of St. Paul, Minn., and is called...*

THE WHITEBEAR MIXER

First and third you bow and swing
Lead right out to the right of the ring
Circle half and don't you blunder
Inside arch and the outside under
The two ladies chain while the side couples swing

Then chain right back in the center of the ring
Pass right thru in the center of the set
And circle full with the couple you've met
All the way around and don't you blunder
The inside arch and the outside under.

Repeat figure until all couples have returned to original starting position.

Several years ago I recorded a circle contra called **Marching to Pretoria** on the Lloyd Shaw label. I have found that the original figure was written by Bob Brundage and was recorded as FLK Progression on a FolkKraft record. Try the Pretoria routine with a seasonal flavor. I call it the...

JINGLE BELL CIRCLE CONTRA

FORMATION: Two concentric circles of couples, facing each other, woman on man's right.

MUSIC: *Jingle Bells*, Blue Star BS1637

ROUTINE:

- 1-8 Two ladies chain
- 9-16 Chain back
- 17-24 Left-hand star (Once around with the opposite couple)
- 25-32 Right-hand star (Once around with the opposite couple; then with the gent in the lead, single file, walk. Note that at this point the two concentric circles are moving in opposite directions.)
- 33-40 March (In single file, singing the chorus of *Jingle Bells*)
- 41-48 March the other way back (Back to same couple, the two you were facing when you started)
- 49-56 Right and left thru (with the opposite couple)
- 57-64 Pass thru (with the opposite couple) and couples wheel to the left.



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VISIT TO THE LSF ARCHIVES

by Sue Burdick, Cleveland, Ohio

Few may know, as they drive down busy Central Avenue in the University of New Mexico vicinity of Albuquerque, that nearby, between businesses, fast-food restaurants and transient students, on unobtrusive Silver Avenue, is housed over a century of colorful historical accounts of The Dance, thousands of records, tapes, films, publications, and many special "hall of fame"-style awards and portraits. They would not venture in under the hanging sign with its big white cowboy boot, to discover The Archives, the office of the Lloyd Shaw Foundation, and the perfect-surface dance floor of La Nueva Semilla Dance Center.

The Lloyd Shaw Foundation recently celebrated its 25th anniversary, a milestone that marks the members' on-going commitment to share all aspects of the dance with people and to continue the spirit of "Pappy" Shaw's "education philosophy in dancing."

It was Lloyd Shaw's vision and perseverance in the early 1900's as Cheyenne School educator, principal and then superintendent, in trying to find the best social activities for both girls and boys, with proper balance of ego and achievement, that led him to discover dancing. Through his extensive research into and desire to preserve the American dance as it (some believe) bordered on extinction, he indeed became recognized as the "Dean of Square Dancing." (This is stated on Jack Atkinson's award of appreciation to Lloyd Shaw at the fifth annual National Square Dance Convention, now in the Archives.)

Pappy's book on *Cowboy Dances* in 1939 was published in response to requests by people all over the country that he bring his Cheyenne School exhibition group of dancers to teach them more dances. Out of the summer classes he began in 1940 emerged a group of adult dancers who, after his death in 1958, and

with his widow Dorothy, saw to it that the dance classes would continue. Eventually, in 1964, the Lloyd Shaw Foundation was established as a non-profit membership organization.

Today the LSF is over 600 members strong. Donna Bauer, a member for almost 20 years and the current caretaking manager of the LSF Center, says, "The members (of the Foundation) believe in what Lloyd Shaw stood for and wish to restore and to keep the folk dance alive...that is our whole premise." A committee of five to six local people with interests in LSF determine the direction of the center as well as the scheduling of groups who wish to rent the dance area for their activities. Currently, every night is filled on the the calendar, with weekly karate, folk dance, ballroom dance, square dance, English country dance, Scandinavian dance, cloggers and tappers. At one time, an African dance group met there.

It is no wonder so many groups enjoy this space. Colorful Navajo rugs and Spanish rugs from Juarez, Mexico, decorate the walls and work acoustically in the absorption of sound. The floor answers with ingenuity the dancers' concerns of fatigue on hard surfaces and slipperiness on waxed ones. It is a self-maintaining, floating wood floor, constructed methodically with a cement foundation, a layer of 2"x4" stringers, and next, a plywood floor padding, with a thin felt pad between this and the tongue-and-groove 2"x4" oak surface, which was sealed with a tung oil sealant. There is no need for varnish or wax.

A visit to this room can reveal the aura of the pleasure that is dancing. Through these pretty and durable floor boards have resounded the thunder of many dancing feet, the reverberating laughter and the heavy bass beat, combined with the echoing soft tap of many a caller's boot.

In this room, La Nueva Semilla (the new seed, named after the Shaw's dance cabin, La Semilla), is the living legacy of those with unique contributions to square dancing, through the 30+ Gene W. Anthony portraits in this Square Dance Hall of Fame gallery. The portraits are temporarily hung there, courtesy of Bob Osgood. The Awards Cabinet in the hallway contains a bust of Pappy Shaw, also donated from Bob Osgood's hall; twin Silver Spur Awards, appreciating each of the Shaws, and the Callerlab Milestone Awards to both Pappy (posthumously in 1963) and Don Armstrong.

On first appearance, Don Armstrong's drum set may be the most unusual item stored in the Archives. For anyone anxious to see it, there is a film of the Silver Spur Dancers in Spokane, Washington. There are 50's and 60's publications of *Round the Square* magazine which were willed to the LSF by editor Lloyd Frazee. The New Jersey founder and editor of *American Squares*, Charlie Thomas, donated records and books in his personal collection. In addition, there are about 250 video tapes; 1500 books on contra and round dance; 20,000 magazines on square dance, with some on contra, round and clogging; 30,000 78-RPM records of music and called material; at least 100 audio tapes; 50 dance films; many more regional and local publications. The collection of recordings is non-circulating, but one may

write and ask for a copy to be made.

Joining the LSF is just as easy. The form is published in *The American Dance Circle*, its quarterly magazine for members, or you may write to Ruth Ann Knapp, LSF Membership Chairman, 2124 Passolt, Saginaw MI 48603 and send a check made out to LSF of \$20 (individual) or \$30 (couple). Members may vote at the annual meeting at one of two annual dance camps in Colorado and Georgia.

Bill Litchman, director of the Archives which began in 1977 and executive committee members of the LSF board, has had over twenty years' affiliation with LSF. He originally learned to call in the fall of 1957 in a class of ex-Cheyenne Mountain dancers called Calico and Boots at the University of Colorado. Today he calls squares and rounds, as well as some quadrilles, and English, Scottish, Irish and Welsh folk dances. He teaches swing, international folk and ballroom dancing. His involvement and his statement which follows, demonstrate that the spirit of Pappy Shaw is alive and well in the breasts of dance descendants:

"Square dancing, and all of its relatives and friends, is such a social activity. Dancing satisfies the inner needs of people to socialize, interact physically, and share experiences, and combines these better than any other activity.

"People need to dance with each other and to be needed by each other."

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Hi, I'm Nancy, and just a few weeks ago I went to Alaska to check on this newest ship cruising the Inside Passage, and I'm very happy to report that Holland America's *Westerdam* is now equipped with a huge sports deck that has a sliding glass roof.....a perfect place for square dancing. Can you imagine dancing in full view of a magnificent glacier while cruising through Glacier Bay National Park....YES!!

I fell in love with Alaska and so will you...mountains that stretch beyond your imagination...air so clean I wish it could be bottled...bald eagles flying above the ship...adorable puffin birds...pods of spouting whales...majestic totem poles...I think you too will leave part of your heart in Alaska.

Not only is the scenery unbelievable, but we will be dancing daily onboard the ship, as usual, and are working now to arrange dances with local groups in Ketchikan, Juneau, and Sitka.

Whether you're a first-time cruiser, or a seasoned pro, cruising and dancing your way through the Inside Passage on Holland America's beautiful *Westerdam* should prove to be your greatest adventure ever! We hope you'll join us!

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by
Ed Foote

CANADIAN CHALLENGE CONVENTION.

The 10th annual Canadian Challenge Convention was held last month in Hamilton, Ontario. Over 700 dancers and eight staff callers participated in five full-time halls (A-2 through C-3B) and one part-time hall (C-4) at the Hamilton Convention Centre.

Unfortunately, sharp increases in rental costs for the Centre have forced the Convention to cease operation after this year. In 1991 the event will be replaced by a Challenge weekend in November with four full-time halls (C-1 through C-3B) and some C-4 dancing. Don and Carol Terry, chairman of the Convention, are to be commended for the fine job they have done in running this event for many years.

TALLY HO. The problem area for this C-1 call seems to occur for the center four dancers after they have done the *single hinge*. Their next action is half of a *box circulate*. This means the lead dancers must immediately "turn the corner" to do the action. However, often this lead dancer will step straight ahead instead, which results in dancers being out of posi-

tion to do the ending cast $\frac{3}{4}$, thereby causing them to lunge into the correct position for the cast.

Remember the action of *tally ho* occurs very quickly. If you are in the center, be aware of your position in the box for the *half circulate*, and turn the corner for this action if you are the leader in the box.

Another problem with *tally ho* occurs when the call is given from lines facing out, because many dancers do not know how to do the initial *half circulate*. When this is a problem, the dancers must be shown the original teaching method for *circulate* from beginners class, which says there are two race tracks: the center dancers will *circulate* in their race track and the end dancers will *circulate* in their race track.

Tally ho illustrates the sad fact that many dancers at C-1 do not understand how to *circulate*, and also illustrates how vital it is for dancers to know the Mainstream Basics perfectly.

ZIP CODER. Remember that *Zip Coder Magazine* contains a wealth of information for Advanced and Challenge dancers, especially with its detailed listing of week-ends occurring throughout the world. The annual directory contains the names and addresses of most Advanced and Challenge callers, as well as the location and contact person for tape groups in most states and foreign countries. For information, write to *Zip Coder*, Box 681, Merrifield VA 22116.



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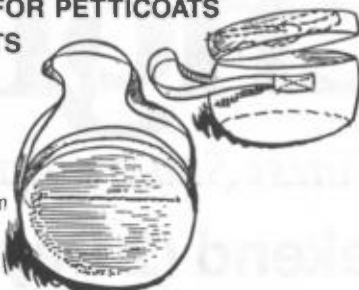
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tional shipping costs. Order from Ed Foote, 140 McCandless Dr., Wexford PA 15090.

IN MEMORIAM. It is with sadness we report the passing of Ichiro Fujima (Noted in the October issue of *ASD*). For ten years he attended the National A/C Convention, taking hundreds of color pictures and presenting huge photo displays, which he gave away to anyone requesting them. For a life of service and generosity, Ichiro will be remembered and missed.

Meg Simkins

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Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
May 31-June 2

Ray Donahoo (TN)
Roy Hawes (GA)
Fred McClure (GA)
[RDS] John & Mary
Lunn (TN)
June 7-9

Jerry Sleeman (MI)
Nick Hartley (IN)
Dick Duckham (MI)
[RDS] Chuck & Barb
Jobe (OH)
June 14-16

TO BE
ANNOUNCED
June 21-23

Cecil Sayre (WV)
Jim Durham (VA)
Ed Graham (WV)
[RDS] Charlie & Carolyn
Hearn (WV)
June 28-30

Sam Dunn (OH)
[RDS] Dorothy Rosa (OH)
July 5-7

George Shell (VA)
Bill Claywell (KY)
No Rounds
July 12-14

Bill Everhart (IN)
Dave Crow (IN)
[RDS] Judy Everhart (IN)
July 19-21

GOOD OLE BOYS
Sam Dunn (OH), Mike King (OH)
Keith Zimmerman (OH)
[RDS] Phyllis & Bob
Hathaway (OH)
July 26-28

Bill Bumgarner (OH)
[RDS] Dick & Gail
Blaskis (OH)
August 2-4

ROYAL RECORDS W/E
Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 9-11

Phil Kozlowski (IN)
[RDS] Phil Van Lokeren (OH)
August 16-18

MAINSTREAM WEEKEND
Gene Record (KY)
August 23-25

Wayne McDonald (TN)
[RDS] Dee Smith (TN)
August 30-September 1

Berry Vestal (TN)
[RDS] Ray & Bea
Dowdy (WV)
September 6-8

Chuck Myers (AL)
Rick Burnette (AL)
[RDS] Chuck & Nancy
Sample (FL)
September 13-15

Frank Holland (NC)
Wayne Smith (MS)
Mel Estes (AL)
September 20-22

TO BE
ANNOUNCED
September 27-29

Bill Stiehl (OH)
[RDS] John & Jean
Stivers (OH)
October 4-6

LIGHTNING RECORDS
Jimmy Roberson (NC)
Barry Echols (NC)
Bob Price (NC)
[RDS] Wentz & Norma Dickenson (TN)
October 11-13

Harold Kelly (GA)
John Swindle (GA)
[RDS] Hal & Sadie
Roden (GA)
October 18-20

SINGLES WEEKEND
George Lavender (AL)
Larry Sandefur (GA)
October 25-27

Buddy Caulder (NC)
[RDS] Nora Hutchins (NC)
November 1-3

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Gary Shoemaker
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Burt Summers (FL)
John Robbins (FL)
[RDS] Laura Kinstlich (FL)
April 28, May 5

EAGLE RECORDS
Jim Trimble (IL), Jim Logan (IA)
Jim Cholmondeley (MO)
Herb Edwards (IL)
[RDS] Ted & Luella Floden (IA)
May 5-12

King Caldwell (LA)
Bailey Campbell (TX)
George Horn (OK)
Ernie Haynes (OK)
Jon Jones (TX)
May 12-19

Gene Record (KY)
Dick McPherson (NC)
Harold Thomas (SC)
[RDS] Bonnie & Tom
Tomchik (NC)
May 19-26

FIRST YEAR DANCERS WEEK
Frank Gatrell (OH)
Scotty Sharrer (OH)
May 26-31

Wayne McDonald (TN)
Curt Braffet (IL)
Craig Rowe (IN)
June 2-7

ROUNDS—PHASES III-VI
Tom & Jan Kannapel (KY)
Ralph & Joan Collipi (NJ)
June 9-14

Darryl McMillan (FL)
[RDS] Phil & Becky
Guenther (KY)
June 16-21

Les Greenwood (Can)
Lorne Lockrey (Can)
Lee Schmidt (CA)
[RDS] Neale & Arthurlyn
Brown (Can)
June 23-28

Marshall Filppo (TX)
Jerry Haag (TX)
[RDS] Dan & Linda
Prosser (PA)
June 30-July 5

Tom Allen (MN)
Dick Reuter (MN)
Leroy Conrad (MO)
[RDS] Ray & Gerry
Belanger (MN)
July 7-12

Ken Bower (CA)
Beryl Main (AZ)
[RDS] Bud & Cissy
Drake (IN)
July 14-19

C-1 WEEK
(Separate Hall)
Darryl Lipscomb (TX)
July 14-19

Frank Gatrell (OH)
Scotty Sharrer (OH)
[RDS] Dick & Pat
Winter (OH)
July 21-26

Wade Driver (AZ)
Tim Marriner (VA)
Guest Staff: Don Heins (GA)
[RDS] Bill & Betty Lincoln (AK)
July 28-August 2

ROYAL RECORDS
Tony Oxendine (SC)
Jerry Story (TX), Larry Nelson (TX)
[RDS] Jim & Jane Poorman (IL)
August 4-9

Jim Park (MI)
Randy Dougherty (AZ)
[RDS] Chuck & Sandy
Weiss (MI)
August 11-16

Ramon Marsch (OH)
Ron Hensel (MI)
[RDS] Bill Hart &
Helen Lilak (OH)
August 18-23

C-1 & C-2
Ross Howell (TX)
Bob Gambell (TX)
Mike Jacobs (VA)
August 25-30

Shane Greer (OK)
Guy Adams (IL)
[RDS] Helen & Bill
Stairwall (IL)
September 1-6

Ron Schneider (FL)
Larry Prior (FL)
[RDS] Larry Prior (FL)
September 8-13

Larry Letson (TX)
Lem Gravelle (LA)
[RDS] Marilyn & Cliff
Hicks (MI)
September 15-20

Virg Trozell (IN) Chuck Peel (IN)
John Paul Bresnan (AL)
[RDS] John & Dimple
Williford (AL)
September 22-27

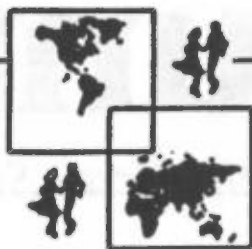
Ken Bower (CA)
[RDS] Richard & Joanne
Lawson (AL)
September 29-October 4

Bill Harrison (MD)
Jimmy Lee (Can)
[RDS] Ozzie & Margaret
Ostlund (MD)
October 6-11

Tony DiGeorge (LA)
[RDS] Barbara & Ted
May (LA)
October 13-18

Tony Oxendine (SC)
Jerry Story (TX)
[RDS] Jim & Priscilla
Adcock (VA)
October 20-25

ROUNDS WEEK—Phase III-VI
Barbara & Wayne
Blackford (FL)
Frank & Phyl Lehnert (OH)
October 27-November 1



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The 40th NSDC is committed to a great sound system. The committee realizes dancers do not have fun if they cannot clearly hear and understand the music and the calls. The plan is to use Yak Stack speakers and Hilton turntables. Vice chairmen of sound, Craig and Sandi Satterthwaite, are arranging the sale of this sound equipment after the convention.

A trial square dance was held in the round dance halls. 23,400 sq. ft. of floor space was divided into three round dance halls. A wall 180 ft. long and 28 ft. high was created by suspending a double layer of carpet from rafters in the ceiling. As a result of the test, some changes will be

made in the installation of the carpet. The layers will be increased to four with three dead air spaces between, to assure the best sound possible when you dance.

WHISTLE STOP

The Golden Spike Engines are making progress. Super Chief leads the pack with the most club visits, one of which was the booster dance for the 42nd NSDC in St. Louis in 1993. Empire Builder is traveling around the Cincinnati area. Sunset Limited was shown off by the President of the Georgia S/D Assn. Hiawatha is busy in the Phoenix area. Burlington Zephyr started in Kentucky, went to Wyoming and New Mexico and is now in Texas. The other trains are traveling around as well.

Attention, Silver Service! You are in Canada/Alaska but the committee has not heard from you. Please send a card!

When the engine visits your club, fill out your registration form. You may also obtain one from PO Box 18085, Salt Lake City UT 84117. See you in Salt Lake!



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Linear cycle
Load the boat
Peel family
a. Peel off
b. Peel the top
Ping pong circulate
Relay the deucey
Remake the thar

Single circle to a wave
Spin chain and exchange
the gears
Spin chain the gears

Teacup chain
¾ tag the line
Track two
Trade the wave

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1. All Shook Up
2. King of the Road
3. Edilweiss
4. Salty Two-Step

PHASE III

1. Axel F
2. Twistin' the Night Away
3. Die Lorelei
4. Moments of Magic

PHASE IV

1. Rainbow Connection IV
2. Night Train
3. Manuela
4. Four Walls

PHASE V & VI

1. Pink Cadillac
2. I Love Beach Music/
Mambo Five/Let Me
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6. The Old House (Lamberty/Morales)
7. It's Cha Cha Cha (Childers)
8. Rock & Roll Shoes (Macuci)
9. Pink Cadillac (Lawson)
10. Java Jive (Childers)
11. Flamingo (Childers)
12. Venus (Anderson)
13. Boulavogue (Lamberty/Morales)
14. Let Me Show You How (Slater)
15. Rumba Hermosa (Lawson)
16. Just Another Woman in Love (Anderson)

CALLERLAB ROQ: LONESOME ME

Roundalab ROQ:
Phase III—Quietly Foxtrot

Phase IV—Calendar Girl
Phase V-VI—Rockin' Robin

1990-91 ROUNDALAB

CLASSIC LIST

PHASES I & II

Hush
Buffy
A Taste of the Wind
Jacalyn's Waltz
Baby O'Mine
Piano Roll Waltz
Houston
All Night
Good Ol' Girls
Kon Tiki
Pearly Shells
Neapolitan Waltz
Little White Moon
St. Louis Blues
Cab Driver

PHASE III

Desert Song
Crazy Eyes
Maria Rumba
Patricia
Butterfly
That Happy Feeling
Apres L'Entente
Hallelujah
Third Man Theme

Lisbon Antiqua
In the Arms of Love
Games Lovers Play
Three A.M.
Sheik of Araby
Beautiful River

PHASE IV

Pop Goes the Movies
I Wanta Quickstep
Gazpacho Cha
Adios
Biloxi Lady
Send Her roses
Til Tomorrow
Hooked on Swing
Lazy Sugarfoot
Dance

PHASES V & VI

Maria Elena
Tampa Jive
Para Esto
Rainbow Foxtrot
Hawaiian Wedding Song
Cavatina
Sugarfoot Stomp
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Address: _____ State: _____ Zip: _____

We would like information on airfare from _____ (closest major airport) to Los Angeles.

It's always nice to hear success stories. Here are two from Saskatchewan...

WHERE DOES THE MONEY GO?



NEW DANCERS PROGRAM

In 1960, Earle Park of Yorkton, Saskatchewan, was instrumental in forming an International Square and Round Dance Convention to alternate annually between the northern U.S. and the provinces of Manitoba and Saskatchewan. Regina hosted the 29th convention in June 1988. A surplus of monies was realized because of grants from the province and the city, plus the 1400 dancers who came to enjoy the convention.

Five couples formed a 29th International Heritage Committee to administer these funds. To date, \$2500 has been set aside for future conventions, tuition has been paid for caller clinics and Callerlab for local callers, advertising money was given to the Zone to promote new dancer lessons, and in September, 1990, the first caller school in Regina was held with Joe Uebelacher conducting. Eleven callers and their spouses came from Regina and the province. Expenses for this included hotel rooms for out of town callers, lunches catered, hall rent and instructor's expenses. Plans are now underway for a leader/cuers clinic.

The committee is proud of all the dancers, callers and cuers, and want to share their success story with the ASD readers.

Through the years, all the square dance clubs in Regina used their own methods of teaching square dancing to new dancers, only to have them quit within a few short weeks. The Regina and District Square and Round Dance Association came up with a solution that became so successful, it is now in its eighth season.

Zone 7, of which Regina and District is a part, sponsored the lessons, paid the rent, collected the fees and paid the caller. All clubs sent the prospective dancers to dance at the school where all would learn together. All clubs supply square angels and the executive of Zone 7 looked after the scheduling of angels, coffee and lemonade. After ten weeks, this group was invited to one of the clubs on its regular dance night. Invitations were rotated each week until each club had its turn in entertaining the new dancers. After the 25 lessons, the Zone put on a graduation, inviting all the club dancers. When the clubs all start dancing in the fall, the new dancers are free to join the club of their choice.

This system has worked well and the Association is looking forward to many more seasons. In the eight years, two local callers have done a tremendous job. It works!

Steward & Alice Clute

International Heritage Committee

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MARCH 12, 1991

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| ★ RON LIBBY | |

CUERS:

- | |
|--------------------------|
| ★ JIM & PRISCILLA ADCOCK |
| ★ RALPH & JOAN COLLIPI |
| ★ RON & REE RUMBLE |
| ★ STEVE & JACKIE WILHOIT |

QueST

Quarterly Selection Tips
A Callerlab Quarterly Selection diagrammed and
explained for the dancer's benefit

LINEAR TAG

Callerlab MS Quarterly Selection

Starting Formation: Right or left ocean waves.

Action: Ends and adjacent centers hinge,



Outfacers fold.



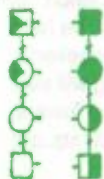
Double pass thru



and take the facing command



In



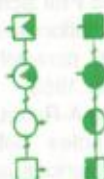
Out



Right



Left



From right-handed waves, the hinge is right-handed and the double pass thru is standard (right shoulders pass). From left-handed waves, the hinge is left-handed and the double pass thru is done with left shoulders passing.

Ending formation depends on the facing command. See the results pictured above.

This movement takes eight beats.

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WHO ARE THE ROOSTERS AND HENS?

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Speaking Of



Singles

In 1991, the Dance-A-Rama hosted by Georgia State Singles Association of Square and Round Dancers, will be held in Atlanta over Labor Day weekend, August 30-September 1. Dancing will take place at the downtown Hilton and Towers, in four ballrooms totalling 90,000 square feet of dancing space.

Co-chairmen for the event will be Ken Maxwell and Phil Schutt, both of Marietta. The convention was awarded to Atlanta at the 19th convention at San Jose, California, in 1989.

The Dance-A-Rama, an annual convention for singles held on Labor Day weekend in various parts of the country, is expected to draw unmarried square dancers from most of the U.S. and Canada. Many attendees arrive early Thursday for the Trail-End Dance held that evening. Square and round dancing and clogging workshops will begin on Friday and continue through Sunday. An interdenominational worship service will be conducted by square dancers on Sunday morning. The convention ends with a Trail Out Dance on Sunday, starting at 11 PM and continuing into Monday, Labor Day.

The calling staff includes Craig Rowe, Art Tangen, Drew Searce, Buddy Allison, Harold Kelley and Ray Massey. Cuers JoAnne and Richard Lawson and Jack and Muriel Raye will do the rounds. Clogging instruction will be provided by Robert Maguier and the State Prison Cloggers.

The official carrier is Delta Airlines, which is offering attendees special rates affording a 5% bonus off published round-trip fares.

For additional information, write PO Box 53337, Atlanta GA 30355-1337.



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MONEY BACK GUARANTEE.

LEGACY CLUB LEADERSHIP JOURNAL

LEGACY'S *Club Leadership Journal* has completed its first year of publication with subscriptions in 41 states, four Canadian provinces, Australia and Germany.

An evaluation form was sent to all subscribers to determine if the *Journal* is performing as intended. 30% of the questionnaires were returned, a percentage well above the average for surveys of this type. Comments were very positive and several good suggestions were given to improve the journal. Adding a "Letters to the Editor" column was the Number One idea. This column will appear regularly, depending on incoming mail.

Bob and Becky Osgood will become regular contributors to the *Journal* starting in 1991. They will join the *Journal*'s other regular writers, Walt and Louise Cole and Cathie and Stan Burdick.

Several subscribers asked for two and three years subscription rates. Effective immediately, *Club Leadership Journal* will accept subscriptions at \$30 for one year, \$50 for two years, and \$60 for three years. All renewals will be given the opportunity to take advantage of this two and three-year subscription plan.

Several subscribers asked why we don't accept advertising to reduce the cost of pro-

ducing the *Journal*. Individual letters were sent to those subscribers who identified themselves, explaining LEGACY's "non-compete" philosophy with LEGACY members. In brief, *Club Leadership Journal* does not accept advertising because, if we did, we would be competing for the advertising dollars that are now going to other square dance publications.

If you would like to receive a copy of the questionnaire or a free copy of the *Journal* on a one-time basis, write to: *Club Leadership Journal*, P.O. Box 766, Plover WI 54467-0766.

PETTI-PAC SALES ABOVE AVERAGE IN 1990

Dotti and Bob Elgin, LEGACY trustees in charge of the Petti-Pac sales for LEGACY, reported sales have been good in 1990. Publicity, advertising, and one-on-one selling are the three main reasons sales are up, according to Bob and Dotti.

The Petti-Pac Program is an ongoing ways and means project to help finance various LEGACY projects such as the recently completed square dancer census.

The Petti-Pac is a modified garment bag that can hold up to four petticoats while you are traveling. It sells for \$29.95.

For more information, please write the Elgins. Their address is Box 398, Harrison City PA 15636.



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- LR-107 ACE IN THE HOLE by Jimmy
- LR-304 LITTLE SAINT NICK by Bob
- LR-403 GHOSTBUSTERS by Max



JERRY MITCHELL
DeSoto, Texas

"The best thing about Jerry Mitchell," exudes Margaret Whitmarsh of Dallas, "is that he's a great teacher with both patience and humor, giving his time freely for class work, special dances, nursing home demos and all the rest."

A few other of Jerry's accomplishments are listed here:

- Called in states from Georgia to California.
- Called for ten Texas State Conventions.
- Called for four National S/D Conventions.
- Featured at several festivals and events.
- Records on Venture—*Round the Clock Loving, Hey Baby, Let Me Be There.*
- Choreographer/caller for Texas Stardances exhibition group.
- Called at season-end cast party of TV



show *Dallas*.

- Teaches two Basic classes, two MS, two Plus, one DBD each year.
- Calls for four clubs and a folk dance group.

The Mitchells are both thoroughly involved in the activity, since Pat is a cuer and they hold various leadership rolls in Texas organizations. Jerry has been recreation center supervisor for the Dallas Park and Recreation Department, supervisor of Redbird Recreation Center, a coach, a U.S. Marine, a stockbroker. Pat is Director of Planning and Zoning for the city of DeSoto. They have four grown children. Hobbies: computer programming and complete home construction.

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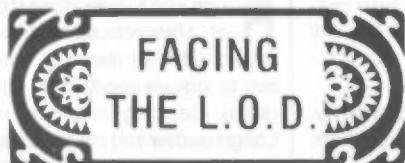
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DICK AND GAIL BLASKIS

Columbus, Ohio

Dick and Gail took square dance lessons from Bob Doran at Orbiting Squares in the fall of 1964. Orbiting Squares was the Rockwell, the North American Aviation-affiliated western square dance club. They served once as vice presidents and three times and presidents of this club.

About 1970 they added round dancing to their activities, taking lessons from Jim and Mary Feustel. Easy square dance rounds just whetted their appetites so they went on to take extended basics.

Timing and routines came relatively easy and before long a few friends asked them to help with some steps and dances in their rec room. In 1974, Charlie Carter asked Dick to take his place cueing one night for a local square dance club. So with four or five dances in his repertoire, Dick cued his first dance.

In March of 1975, the Blaskises began teaching their first set of round dance lessons. This year's basic class will be their twentieth (Some years they taught two classes). Satellites, their round dance club, was formed in September, 1975. Since then, it has progressed into a large Phase III-IV club and branched into two other clubs—Starlites (Phase III-IV) and



Silhouettes (Phase V-VI).

Dick and Gail were on the forming committee for the Buckeye Round Dance Council (1977) and have twice served as presidents. In 1984, they were selected as Honor Couple for their many years of service to the council and to round dancing.

Dick has served as treasurer and president of the Central Ohio Caller's Association. He and Gail are members of URDC, Roundalab and BRDC. They continue to square dance and cue rounds regularly for three square dance clubs. They served as round dance chairmen for the Ohio State Convention in 1985 and 1988. They have cued rounds at an English Mountain week for four years. They do specials, festivals and campouts annually. They will lead a cruise/tour to Alaska next June.

Dick is an engineer at IRD Mechanalysis. They have five grown children, five grandchildren and two step-grandchildren.

They tell their dancers that "Fun and friendship is what it's all about... dance where you are comfortable!"

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Dick Leger calls the slip side — *Sashay*

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GR14288 SOUTHERN COMFORT '90, Two-step by Bill & Lee Carter

GR17120 DREAM DREAM DREAM, Foxtrot (Phase II) by Shirley Ivins

People IN THE NEWS



Pa. after 53 years in the activity.

Former ASD staffer **Jim Kassel**, 78, still calls around his home area in Clarion,

The Chinook record company now lists **Jerry Junck** and **John Kwaizer** (formerly on Hoedowner) as new staff callers, says **Daryl Clendenin**, owner.



RV Park in Mesa, Arizona.

In addition to his winter program in Mesa, **Randy Dougherty** now calls at the Voyager

Nancy Barr, wife of caller **Bill** of Connecticut, travels widely to present a film show on quilts, U.S. presidents and historic items of a Washington, D.C. museum.



in winter; east coast, spring; midwest, summer; southwest, fall. His new record is *Breaking New Ground* on RB★.

Fin and Feather Resort caller **Wayne Morvent** of east Texas will tour the west coast

In November, the *tar heel* brothers, **Charlie and Tan Lee**, called a full dance together for the first time in 15 years, in Fairfax, Va. Once

there were three brothers calling; now Charlie and Tan still call regularly in Va. and N.C.

Fred Koning of Port Richey, Florida, has retired from calling due to ill health.



Receiving lifetime membership badges in the Sagebrush Spinners Club of Elko, Nevada, were callers **Phil and Betty Aranguena**, the lone charter members of 14 years.

Betty and Clancy Mueller, teachers of round dancing for 37 years, are moving into a new home on the grounds of the Methodist Home near where they live now. Dancing and teaching will go on the same, except the address and phone number will change. They'll have no maintenance work inside or out to keep them home at 310 E. Methodist Dr., Franklin IN 46131. Phone: 317-736-1157.



Margot Gunzenhauser says square dancing grows quickly in Denmark, traditional and modern, side by side. Here the Circle of Friends II demonstrate the Kentucky running set for an audience in Copenhagen.

Russ and Eloise Hoekstra of Massachusetts have expanded their dancing horizon to include conducting line (solo) dancing classes in Longmeadow and neighboring towns—another way of setting friendship to music for people without partners.

Joe Porritt, former owner of JoPat Records, has given up all his local clubs



and is now driving a tour bus throughout the U.S. His wife, **Pat** is the escort/guide. Joe is still calling weekends, festivals, special club one-nighters and making records.

According to a photo story in the *Daily Home* newspaper of the Pell City, Alabama area, **Mary Garrett**, who is blind, was awarded her square dance class diploma last spring and will dance (very capably, for sure) with the Logan Martin Swingers. Caller **Bobby and Shirley Barber** were praised for their help.



Forty-three years is the record of calling for "Whitey" **Aamot** of Minnesota. At the age of 75, he teaches for three MS classes, two Plus groups, calls for five clubs and guest calls.

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The basis of timing is music**



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dance tour friends when you sign up for a once-in-a-lifetime adventure with your editors, Stan and Cathie Burdick, (in conjunction with Continental Squares) on a 13-day Safari to Kenya, Africa, next year. We leave on September 23, '91.

Let us tell you more.



Write ASD Tours, PO Box 488, Huron OH 44839 or phone 419-433-2188.



INTERNATIONAL NEWS

IN MEMORIAM

Jack Lasry of Hollywood, Florida, passed away on October 9. Jack published Notes for Callers, owned and operated a square dance hall, taught dancers and callers, served as chairman of Callerlab and as a board member for several terms. He was enormously dedicated to the square dance movement and continued to work for its betterment, despite the illnesses with which he contended. He was an inspiration to his fellow callers. Sympathy is extended to his wife, Carolyn. Donations in his memory may be sent to the Polycystic Kidney Research Foundation, 422 Walnut St. Suite 411, Kansas City MO 64106.

David L. Anderson, well-known square dance leader in the Washington, D.C. area, died in September. Dave and his wife, Louise, were festival directors of the popular Fall Cotillion for seven years and social and administrative directors of the Johnny Appleseed Weekend at New Market, Virginia, for 35 years. Dave will be sorely missed. Louise resides at 3004 Lancer Pl., Hyattsville MD 20782.

Lou & Decko Deck

Bill Mitchell of Camp Springs, Maryland, editor with his wife Babe of the Washington, D.C. area *Calls 'n Cues* died suddenly in October. He was active in WASCA and other organizations, and was at one time a member of LEGACY.

Another square dance leader succumbed to cancer when George Deschambeau passed away. George and Rita were editors of Florida's *Bow and*

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Swing magazine. George had served as president of the Florida Callers Assn. He will be remembered as a warm, concerned leader.

Lee McCormick, who was featured in "Linelight" in June, lost her battle with cancer in October. She and her husband Ray had been moving forces in the square dance world since 1958 in Oregon. They held offices in the Portland Area council and the Oregon Federation. She helped uncountable dancers with sewing and clothing needs. She had written sewing books for square dancers. Lee will be sorely missed. *Marge Pentecost*

Jimmy Magnone, 80, well-known round dance teacher from California, passed away in August. He had been cueing since 1961, cued for many clubs and taught classes in Alhambra and El Monte. He loved what he did. He is survived by his wife, Irene, four sons, four grandchildren and four great-grandchildren.

"2,000 IN '91!" HEARD IN N.J.

General chairmen Manny and Gail Amor have set their sights on 2,000 as the attendance for the 5th New Jersey Square and Round Dance Convention on April 13 at Trenton State College in Ewing, N.J. The fourth convention drew 1,866 dancers and pre-registration is currently 30% above last year's rate. Many callers, cuers and leaders have registered to provide continuous dancing from 10 AM to 10:30 PM. Square dancing will include all programs with special sessions for new dancers; round dancing in all phases has been scheduled, as well as clogging, contra and folk dancing. The activities will be enhanced with clogging, heritage and dance demonstrations, education sessions, after-party skits and a fashion show.

Details are available from Don and Pat Stephens, 674 Clifton Ave., Toms River NJ 07853.

33RD NEW ENGLAND CONVENTION

Several thousand dancers are expected to enjoy the New England S&R/D Convention in Springfield, Massachusetts on

April 26 and 27. 125 callers and 75 cuers are booked, as well as contra prompters, line dance and clogging leaders. Over 70 exhibitors will supply dancers' needs.

The convention will be in Springfield for one year only, unlike previous conventions that were hosted twice in the same location, so attend and celebrate the first year. Information and registration forms are available from 33rd NESARDC, PO Box 80882, Springfield MA 01138.

ROUNDS OF THE MONTH

Recent selections of rounds-of-the-month include these from the R/D Council of Florida: Phase II, *All Shook Up*; Phase III/IV, *Sway Rumba*; Phase V/VI, *It's Cha Cha Cha*; Classic, *Apres L'Etreinte*.

Toronto and District Assn. chose these: Phase II, *All Shook Up*, *Too Many Rivers*; Phase III/IV, *You're An Old Smoothie*, *Twistin' The Night Away*.

SANDS FESTIVAL TO BE ON TV

The Nashville Network (TNN) will broadcast live from the inaugural Sands International S/D Festival and Holiday Gift Faire, December 3-5, at the Sands in Las Vegas. The Network's *Video P.M.* show will broadcast live every afternoon featuring dancing, interviews with guest stars and questions from the audience. Participants will be able to see themselves "live" on a 20x8-foot screen right in the Sands Expo Center. Well-known callers, cuers and cloggers will be featured at the festival.

Co-sponsored by The Interface Group and the *National Square Dance Directory*, the festival will host a welcoming Country and Western Dance on the evening before the festival begins, December 2. "The Welcoming Dance will feature lots of music and dancing," said festival director Bill Mahan. "Everyone will have the opportunity to get acquainted and start having fun one day earlier."

The festival will occupy five halls at the brand new Sands Expo and Convention Center, which provides ample space for dancing. For late information, call 617-449-6600.

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Crying Over You, Jerry Story	Royal 112
Earth Angel, Jimmy Roberson	Lightning 109
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Love Is Strange, Scott Smith	Chaparral 811
Life Goes On That Way, James Martin	Blue Star 2397
Sea of Heartbreak, Virg Troxell	Eagle 2801

Party Line

COLLECTIVE BIRTHDAY PARTY

The FADS club of Norwalk Ohio celebrated everyone's birthday in September (guests included) with a table for each month with appropriate decorations and cakes. Plus ice cream and beverage. Each person sat at one's birthday table - a good mixer, and a good way to honor everyone at once.

28 new graduates joined the club in May. There was a mystery dance the end of September and a dance and cookout at a couple's house in October. Plus the regular dances (one a Halloween party.) All this has been under the able direction of Jackie and Howard Sawyer with the help of many enthusiastic members. Caller for the club is Danny Beck.

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DATE-LINE

Florida—Super Winter Special S&R/D Weekend, Lakeland Civic Ctr; January 11-12; K Bower, G Shoemaker, C Lovelace/B Daly. Contact Bob/Ginny Hollon, 206 Vine St, Plant City FL 33567.

Florida—Intermediate R/D Clinic & Dance, Grand Square Hall, Panama City; January 11-12; Wilson/Ann McCreary. Write Dance-A-Round Club, 609 Garden Club Dr, Panama City FL 32401.

Mississippi—S&R/D Festival, Frank Cochran Ctr, Meridian; January 11-12; Larry Letson, Lawsons. Contact Johnnie/Elynn Stinson, 5239 Ash Av, Meridian MS 39307.

British Columbia—21st Annual BC Ball, Hotel Vancouver; January 12; M Sikorsky, S Smith. Contact John/Mary Corrigan, 11237 Dawson Pl, Delta BC Canada V4C 3S6.

Arizona—43rd Annual S&R/D Festival, Tucson Convention Ctr; January 17-20; G Brown, S Sparks, D Dougherty, R/J Colippi, W/B Blackford, S Lowery, K Sellow. Contact Lee/Mary Ann Moore, 1900 W Via De La Gloria, Green Valley AZ 85614.

Alberta—R/D Clinic, Cultural Ctr, Medicine Hat; January 18-19; R/P Kullman. Call Agnes/Lorne Wiley (403)526-6365.

Indiana—Winter Fantasy Weekend, The Seasons Lodge, Nashville; January 18-20; N/D Hartley, S/S Dunn, C/B Jobe. Contact Nick Hartley, 1925 Winfield, Indianapolis IN 46222.

Illinois—S&R/D, Chicago; January 19; O Pearl, G/M Hoffberg. Call (708)934-1469 or (312)777-0692.

Florida—33rd Annual S&R/D Festival, Natl Guard Armory, Panama City; January 25-26; T Marriner, C Place. Contact Panama City S&R/D Assoc, POB 15664, Panama City FL 32401.

Ontario—The Frosty Fling, Canterbury Community Ctr, Ottawa; January 26. Contact Chris Lawrence (613)526-2824.

Virginia—S/D, Longwood College, Farmville; January 26; G Jordan. Contact Homer Yeatts, Rt 3 Box 70, Farmville VA 23901.

Banff—7th Annual Internat Winter Festival, Lake Louise & Banff Canada; January 27-February 3; L Schmidt, M Hansen, H/B Jorritsma, P Carnathan, E/G Bice. Contact Tortuga Express Tour Co, POB 4384, Anaheim CA 92803.

Florida—Sunshine Festival, Lakeland Civic Ctr; January 31-February 2; F Bedell, R Chapman, J Lasry, S Mitchell, J Saunders, A Springer, C Lovelace, Blackfords, Burkhardts. Contact F Bedell, 615 Sunny South Av, Boynton Beach FL 33436.

HISTORY REPEATS ITSELF?

Does anyone remember our Energy Crisis cover cartoon of January '74 showing a caller riding his bicycle to a dance instead of driving, when gasoline was scarce and expensive? Based on late 1990 gas prices, those times could come again! One caller told us he's adding a surcharge to his '91 fees now to cover extra driving costs. It's a consideration!



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He's dressed in a Santa outfit
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The gals look like dolls in their ruffles
The skirts are a holiday red,
But the men looking so handsome
Chose to wear green instead.

Soon the music is playing
And we quickly form a square,
Ready to start the dancing...
It is such a happy affair!

So to spread the Christmas spirit,
There's no better place to start
Than to have a holiday square dance
With those who are dear to your heart.

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8 Flip Side 8

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SEPTEMBER FOXTROT—Special Pressing NC104

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Good music and a good, slightly different intermediate foxtrot. Phase IV + 1.

FOXIE—Grenn 17138

Choreography by Ruth & Frank Lanning

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Choreography by Wayne & Donna Slotsve

Pretty music with a challenging waltz routine. Phase VI.

VU JA DE—Special Pressing 106-2B

Choreography by Wayne & Donna Slotsve

Interesting, easy two-step with good music. Phase II + 1.

NORMA—Belco B387

Choreography by Croft & DeZordo

Good music and a nice, easy cue-thru two-step cued by Jack von der Heide.

TENNESSEE POLKA 90—Belco B387

Choreography by Ted & Luella Floden

Good peppy music and a good, easy-intermediate, slightly different polka cued by Ted. Phase II + 1.

WALKIN' SHOES—TNT 275

Choreography by Jack & Muriel Raye

Good music and a good, easy two-step with a *hitch 8*, *whaletail* and *rock the boat*. Cued by Jack. Phase II + 2.

ESPRIT D'TANGO—Grenn 14145

Choreography by Jeff & Barb Grossman

Good spirited music and an interesting tango. Phase III + 2.

THEME OF RHYTHM—Grenn 14272

Choreography by Hank & Jetty Walstra

Good peppy music and a good, easy two-step with a *fishtail*.

THE WORK SONG—Mercury 875688

Choreography by Larry & Pam Washer

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Flip Side SQUARES

WHAT THIS OLD WORLD NEEDS—Dance Ranch 704

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FIGURE: Heads square thru, make a right-hand star with the sides, star left, corner do-sa-do, swing thru, boys trade, swing corner, promenade.

SWANEE RIVER—Grenn 12222

Caller: Dick Leger

No. 22 in the S/D Progression Series. FIGURE: Head ladies chain, heads promenade 1/2 and continue to right to face sides, right-hand star, left-hand star, right and left thru, dive thru, star thru, crosstrail thru, promenade.

MONSTERS HOLIDAY—Silver Sounds 125

Caller: Bruce Williamson

Key: C

Mainstream. FIGURE: Heads square thru, corner do-

sa-do, swing thru, girls circulate, boys trade, boys run, bend the line, star thru, square thru 3/4, swing corner, promenade.

JUST LOVING YOU—TNT 274

Caller: Ed Shortman

FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, ferris wheel, centers square thru 3/4, swing, promenade.

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Young Pennsylvania artist/USSR-traveler Cory Geishauser advanced from back to front covers of ASD this month with his version of a young cowboy's gift of an interlocking square puzzler. Do you suppose Santa's got a *square* background as well as a *round* front side?

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Jon Jones

NEW ON KALOX:

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K-1314 THINK IT OVER Flip/Inst. by Bill Harrison

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LH-144 BALLIN' THE JACK

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LH-194 FIRE BALL MAIL

LH-1022 GOODNITE LITTLE GIRL



Ken Croft/
Elena de Zordo



John Saunders

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B-388A AU REVOIR, Two-step by Ken Croft & Elena DeZordo

1. Music Only; 2. Cues by Jack von der Heide

B-388B SWEET TALK, Two-step by Vaughn & Jean Parrish

1. Music Only; 2. Cues by Charlie Proctor

RECENT RELEASE ON BELCO:

B-387 NORMA/TENNESSEE WALTZ

NEW ON CROW:

C-002 OKLAHOMA HILLS, Flip/Inst. by Bill Crowson

C-001 CALENDAR GIRL, Flip/Inst. by Bill Crowson



Bill Crowson

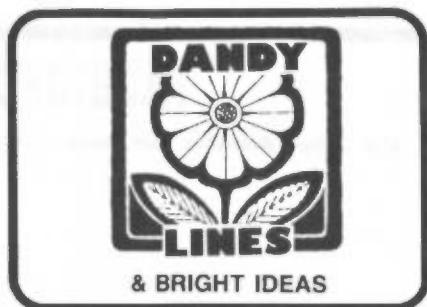


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OLD EYEGLASS DROP BOX

Square dancers are some of the *givingest* people we know, sponsoring benefit dances, donating regularly to charitable causes, and helping neighbors in need. Here's an idea to help a worthy cause that doesn't cost a cent.

Bill Crawford of Memphis, Tennessee, recently received association approval to place a donation box (about a foot square) at a main dance hall. Dancers are encouraged to place old, worn-out, surplus, obsolete eyeglasses in the box to be

turned over to the International Lions Clubs.

Local Lions Clubs will be grateful and even cooperate in making boxes with the "L" logo, Bill suggests. Senior Centers and retirees in square dance clubs are good prospects for donations of old glasses, he adds. It's holiday giving time. Make a spectacle showing with optical ease to produce visible results!



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wads of newspaper crept out of the backs of his Mary Jane shoes.

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Bert took that as a cue to pirouette. But he stopped suddenly to peek up under his costume. "Hot diggity, I *did* remember to put them on!"

The more he twirled, the more the square dancers applauded. By the time he reached Stanley, Bert's face glistened with sweat.

Clem flipped the pages on his script. "Wouldn't this next outfit, a red and white evening gown, be perfect for a Valentine's Day party?"

Norval swaggered into the room, hips and grapefruit swinging from side to side.

"Could I borrow those sometime?" yelled one of the women.

Norval let each leg take a turn to peek through the slits, winked at every man in the hall, and tweaked Toby on the cheek.

Then the kelly green ribbon on his left shoe popped open. Norval's full weight slid to the outer edge of the shoe, snapping off the slender heel. He bent over to pick up the heel and his right grapefruit rolled out across the floor.

Norval finished his promenade up on this right, down on his left, his lone grapefruit bouncing likewise.

His wife raced past him to the ladies' room.

Clem went behind the men and held his hand over each one. The applause was deafening. "You're *all* winners," he declared, placing a glitter-covered cardboard crown on each head.

Even before Toby dropped the needle on his *Auld Lang Syne* record, I was mentally scripting our *next* New Year's Eve skit...



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HOW TO HIRE, Continued

- g. Will there be a workshop tip? If so who decides what to workshop, the caller or the club?
 - h. Will the caller furnish the sound system or does the club, or the cuer?
 - i. Does the club want line dances and mixers?
 - j. The level of the dance.
 - k. Is this dance a special dance? Will the caller have to bring more speakers and equipment for a large crowd.
 - l. Any other information the caller or club might need, such as sound problems at the hall, or an airport contact.
8. Last, but not least, the most important thing you can do as an officer in a club is to send a postcard, letter or a quick phone call, about two weeks before the dance. Sure, you have a contract, and he or she should be there, but why take a chance on having dance with no caller/cuer. When you have twenty five squares of dancers waiting for a caller, *who cares who is right or wrong*. Everybody is

human and subject to mistakes.

Keep in mind I am not bashing clubs. It is my intention that we all work together to better the square dance activity. This is my perception of contracts, it may not be that of your caller or your club. When clubs and callers book three to four years ahead the chance of human error is always present. Remember without the clubs, we need no callers or cuers. Without the callers or cuers, we need no clubs.

Happy Dancing.

MEANDERINGS, Continued

So the memories dance on. We all come and go. We take up a little space; we serve others awhile (That's really our only reason for living, after all.) and we're gone. Then the memories live on in other hearts for a little time, fading finally like ripples on a lake.

On that sober, somber note, I'll fade from this page and hope to splash 'n hash with you again next month.

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ENCORE, Continued

levels, they would have to devote at least two nights a week (one workshop and one dance) to keep up with current calls. Dancers, especially those with children, felt this was too much time to devote to one activity. Not only did sitters cost a lot but two dance nights limited their participation in the interests of their children. Most all in this group said they thought that once they learned, that would be it, and when they found out differently, they quit.

"Friendships formed in square dancing are the mortar binding dancers together year after year. Permeating throughout is the ability to be tolerant of others at all times. Even the best golfers, chess players, race drivers and square dancers have 'off days' and experienced square dancers know this. Also, dancing skills fluctuate due to absences related to family emergencies, illness and injury, death or separation of a partner, job demands. So mistakes by others are unimportant."...

George Pollock, Edmond, Washington.

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UNDERLINING

THE CALLER NOTE SERVICES

In **The New View**, from Bill Davis, comes a "guaranteed get-out" (originally from Jack Lasry) that goes like this:

You have the dancers promenading, all have partners but you don't have a corner. Say:

Don't stop, heads wheel around
Right and left thru, one and two only ½ sashay
Forward and back, if you can box the gnat,
All pass thru, boys fold, touch ¼
Right and left grand...

This will always result in putting dancers in sequence. Neat, eh! If they were in sequence (in the promenade), then they will not be able to do the *box the gnat* and chances are that you will see

it and can (if you wish) eliminate the command to *box the gnat*. If they were out of sequence (in the promenade) then they will be able to do the *box the gnat*. If you see that soon enough, you can eliminate the conditional *if* and simply have all *box the gnat*.

For variety at Mainstream, Al Stevens and Rudi Pohl give us some "goodies" in their **Notes for European Callers**. Here are examples:

Zero box: Split two, separate around one
To a line, centers swing thru, spin the top 1½
While the others do-sa-do
All right and left grand...

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Heads lead right, pass the ocean, recycle
Pass the ocean, centers (girls) start
A left swing thru $1\frac{1}{2}$, right and left grand...

Heads lead right, slide thru, pass the ocean
Scoot back, boys run, couples circulate
Bend the line, right and left thru, dixie style
To a wave, boys trade, left swing thru $1\frac{1}{2}$
All eight circulate $1\frac{1}{2}$, left allemande...

Rusty and Kay Fennell speak of the importance of first night "singers" in their **Mainstream Flow** this time, and give us some good examples:

Heads forward and back, same two star
By the right, back by the left, pick up corner
With an arm around, star promenade
All back out and circle to the left
Swing the nearest girl and promenade home...

Allemande left, do-sa-do, four men star left
Meet partner and turn her with a right
Girls star left in the middle tonight
Back to your partner do-sa-do
Run to your corner and promono...

Use of the Plus QS *star track*, says Dick Han in **Dancetime Notes** for

Callers, can be further enhanced by breaking it into a 16-beat figure, with heads, then sides, and all will be across from home in sequence, ready for your get-out. Try these:

Heads star track $\frac{1}{4}$, heads pass the ocean
Scoot back, right and left grand...

Heads star track $\frac{1}{4}$, heads pass the ocean
Ping pong circulate, extend, eight circulate
Linear cycle, load the boat, left allemande...

Under the heading of "Education—Timing and Courtesy," the old master, Fenton "Jonesy" Jones gives a good analysis of good and bad timing in singing calls in the **Southern California Callers Anns. Notes**. Here's an excerpt:

"I would like to demonstrate two examples of good timing and compare them with two examples of poor timing.

"The first example is the singing call, *Love Ya*. It is a perfectly timed dance from beginning to the end. At the end of the figure, the call states: "The heads go forward up and then come back to the ring."

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VR114 ROUND THE CLOCK LOVING by Jerry

VR113 LET ME BE THERE by Jerry
VR104 FROGGIE WENT A-COURTIN'

Here is an example of very good timing. The dancer is given ample time to execute the movement.

"The second example is the singing call, *King of the Road*. "Heads go up and back, do a right and left thru." Here, because of very poor timing, the dancer has time only to take one step forward before he must do a *right and left thru*. He is thrown off balance and put in an awkward position as he cannot complete

the movement comfortably. In order to correct this situation, we have to change the wording, such as: "heads right and left thru, turn the girl you do." This gives the dancer the full amount of time to complete the movement."

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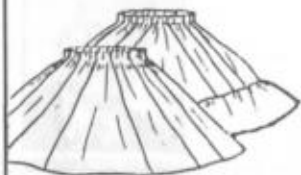
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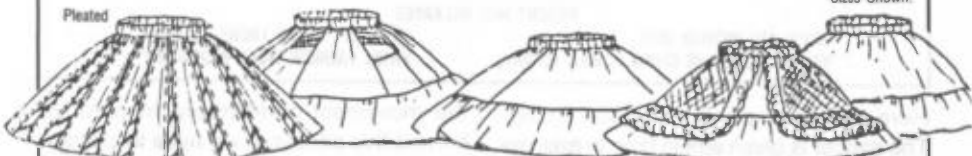
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CHORE*GRAPHY

THE BASIC PROGRAM THAR FAMILY

Allemande Thar—An allemande thar star is a formation and may be formed at the end of any left arm turn by the center dancers (or those directed) forming a right-hand box star and backing up. Each outside dancer holds the left forearm of a center dancer and walks forward.

Wrong Way Thar—A wrong way thar may be formed at the end of any right arm turn by the center dancers (or those directed) forming a left-hand box star and backing up. Outside dancers hold the right forearms of center dancers and walk forward.

Shoot the Star—(Regular, full around).
Starting formation: Thar or wrong way thar.
Action: The handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn $\frac{1}{2}$ (180°) or three (360°) as directed. If half or full is not directed, then the arm turn is $\frac{1}{2}$.

Examples:

Partner left, allemande thar, shoot the star
Turn the right-hand lady right half way
Pass your partner, left allemande...

Allemande left, allemande thar, forward two
Make a star, men back in a right hand in
Girls run left, a wrong way promenade
Boys run, make a wrong way thar
Slip the clutch, pass by one, pass another

Here's mother, right and left grand...

Head ladies chain, allemande left
Allemande thar, forward two and four men star
Shoot the star, go forward two
Make another allemande thar, boys run
Wrong way promenade, heads keep going
Sides wheel to the middle, square thru $\frac{3}{4}$
Left allemande...

THE MAINSTREAM PROGRAM HINGE FAMILY

Couples Hinge—

Starting Formation: Line or two-faced line.
Action: A hinge is a half a trade. Any two adjacent couples or dancers who can trade can also hinge. Working as a unit, each couple does $\frac{1}{2}$ of a couples trade to end in a two-faced line at right angles to the original line.

Single Hinge—

Starting Formation: Mini-wave.
Action: Dancers do a $\frac{1}{2}$ trade with each other to end in a mini-wave at right angles to the original mini-wave.

Examples:

Heads lead right and circle to a line
Swing thru, boys run, couples hinge, girls trade
Ferris wheel, double pass thru, leaders trade
Veer left, couples hinge, girls trade
Wheel and deal, pass thru, wheel and deal
Centers flutter wheel, zoom, pass thru
Left allemande...

Heads square thru four, swing thru, centers run
Couples hinge, girls trade, couples hinge
Couples circulate, girls trade, ferris wheel
Zoom, pass thru, left allemande...

Heads lead right and circle to a line
Swing thru, single hinge, circulate
Single hinge, boys trade, all pass thru
Ends fold, square thru $\frac{3}{4}$, trade by
Left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, single hinge, girls trade
All single hinge, circulate, single hinge
Girls trade, girls run, half tag

Center four walk and dodge, other boys run
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Flutter wheel, touch $\frac{1}{4}$, circulate, single hinge
Ladies trade, right and left thru, slide thru
Left allemande...

Heads lead right and circle to a line
Flutter wheel, touch $\frac{1}{4}$, circulate, single hinge
Ladies trade, ladies run, couples hinge
Boys trade, ladies run, ladies trade, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

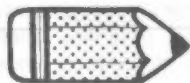
Heads square thru four, swing thru
Single hinge, boys trade, star thru, trade by
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, swing thru
Single hinge, centers trade, all single hinge
Centers trade, ladies trade, all pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Right and left thru, spin the top, single hinge
Boys run, reverse flutter wheel, left allemande...

Heads lead right and circle to a line
Swing thru, spin the top, single hinge
Single hinge, right and left grand...

REVIEW



REVERSE DIXIE STYLE

Starting Formation: Facing couples (normal).
Action: Men take left hands with each other and pull by, join right hands with the opposite lady and cast $\frac{1}{4}$. Ends in right-hand waves, men on the ends.

Some calls to precede *reverse dixie style* are:
partner trade, flutter wheel, recycle, sweep $\frac{1}{4}$, wheel and deal (clockwise), bend the line (right-hand two-faced lines), star thru.

Examples:

Heads lead right and circle to a line
Pass thru, partner trade, reverse dixie style
Girls trade, recycle, swing thru
Right and left grand...

Heads square thru, pass thru, partner trade
Reverse dixie style, girls trade, recycle
Pass thru, wheel and deal, zoom
Pass thru, left allemande...

Heads lead right and circle to a line
Flutter wheel, reverse dixie style, scoot back
Right and left grand...

Heads flutter wheel, reverse dixie style, extend
Swing thru, boys run, ferris wheel
Reverse dixie style, ladies trade, slide thru
Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
Reverse dixie style, boys circulate, girls trade
Recycle, star thru, pass thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande...

Heads square thru, (ocean wave) recycle
Reverse dixie style, girls trade, recycle
Reverse dixie style, girls trade, swing thru
Boys run, half tag, trade and roll
Left allemande...

Heads lead right and circle to a line
(Ocean wave) recycle, reverse dixie style
Girls trade, recycle, reverse dixie style
Girls trade, all single hinge, circulate
Boys run, square thru $\frac{3}{4}$, trade by
Left allemande...

Heads square thru, touch $\frac{1}{4}$, split circulate
Boys run, reverse dixie style, girls trade
Swing thru, boys run, girls trade, ferris wheel
Pass thru, left allemande...

Heads square thru, (ocean wave) ladies trade
Recycle, sweep $\frac{1}{4}$, reverse dixie style
Ladies trade, recycle, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
Swing thru, boys run, wheel and deal
Sweep $\frac{1}{4}$, reverse dixie style, girls trade
Spin the top, right and left grand...

Heads square thru, spin the top, boys run
Wheel and deal, reverse dixie style
Boys circulate, girls trade, single hinge
Ends circulate, centers trade, boys run
Pass thru, wheel and deal, zoom
Pass thru, left allemande...

Heads square thru, swing thru, boys run
Bend the line, reverse dixie style
Girls circulate, all single hinge, girls trade

Spin the top, same sexes trade
Right and left grand...

Heads flutter wheel, sweep $\frac{1}{4}$, pass thru
Star thru, reverse dixie style, recycle
Left allemande...

Heads lead right and circle to a line
Pass the ocean, swing thru, boys run
Bend the line, reverse dixie style, ladies trade
Swing thru, right and left grand...

Heads square thru four, right and left thru
Slide thru, reverse flutter wheel, pass thru
Partner trade, reverse dixie style, girls trade
Recycle, left allemande...



FOLLOW THAT CYCLE by Phil Kozlowski, Indiana

Action: From right-hand/left-hand columns:
Lead dancers and adjacents *recycle, veer left, circulate $\frac{1}{2}$ and bend the line* to become the outside couples in the new formation. Meanwhile the center four (in a box) *follow your neighbor and spread* to become the centers.
Ending: $\frac{1}{4}$ tag formation.

Examples:

Heads lead right and circle to a line, touch $\frac{1}{4}$
Circulate, follow that cycle, girls trade
Extend...zero box, wave

Heads square thru, circle to a line
Right and left thru, rollaway, touch $\frac{1}{4}$
Follow that cycle, girls trade, extend, recycle
Square thru $\frac{3}{4}$, trade by, left allemande...

Heads lead right and veer left, bend the line
Touch $\frac{1}{4}$, scoot back, follow that cycle
Ping pong circulate, girls trade, extend
Explode the wave, bend the line
Right and left thru, left allemande...

Heads lead right and circle to a line
Right and left thru, touch $\frac{1}{4}$, circulate
Follow that cycle, extend, swing thru
Right and left grand...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate, twice, centers trade

Follow that cycle, ping pong circulate, recycle
Dixie grand, left allemande...

Heads touch $\frac{1}{4}$, girls run, pass thru
Single circle to a wave, centers trade
Spin the top, single hinge, circulate
Follow that cycle, extend, boys run, all pass thru
Wheel and deal, square thru but
On the third hand, dixie grand, left allemande...
Side ladies chain and rollaway, heads turn thru
Separate go round one to a line, touch $\frac{1}{4}$
Follow that cycle, right and left grand...

Heads pass thru, go round one to a line, touch $\frac{1}{4}$
Circulate, follow that cycle, extend, single hinge
Centers trade, swing thru, boys run, ferris wheel
Zoom, pass thru, left allemande...

Heads square thru four, split those sides
Go round one to a line, touch $\frac{1}{4}$
Follow that cycle, ping pong circulate, extend
Swing thru, same sexes trade
Right and left grand...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Coordinate, couples circulate, crossfire
Circulate, follow that cycle, recycle
Double pass thru, track two, centers trade
Swing thru, right and left grand...

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by Walt Cole

TIMING'S THE THING

INTRO: : Heads — pass thru
 — — Separate & go : Around to a line of four
 Pass thru — — : Tag the line in —
 Centers right & left thru : — — — Same
 Ladies chain — — : — — Ladies lead
 Dixie style to ocean wave: — — Pass thru
 Swing — — — : — — Promenade
 — — — : — — —
 — — — : — — —

FOR THE MODULAR CALLER:

Zero box (wave): Boys trade, girls trade
 Pass to the center, square thru $\frac{3}{4}$
 Left allemande...

Zero line: Right and left thru, ladies chain
 Pass the ocean, swing thru, girls trade
 Boys trade, turn thru, left allemande...

Zero box: Square thru four more, U-turn back
 Box the gnat, right and left thru
 Square thru $\frac{3}{4}$, left allemande...

Zero line: Square thru, centers square thru $\frac{3}{4}$
 Outsides partner trade, star thru
 Crosstrail thru, left allemande...

Zero box: Split the outside two, around one
 To a line, all turn thru, left allemande...

Zero line: Pass the ocean, swing thru
 Girls trade, turn thru, left allemande...

THE MAINSTREAM PROGRAM:

G-Nats:

Zero line: Right and left thru, ladies chain
 Chain back, star thru, box the gnat
 Grand right and left...

Static square: Heads box the gnat, pull by
 Separate around one to a line, star thru
 Dive thru, square thru $\frac{3}{4}$, left allemande...

Zero box: Swing thru, boys trade, box the gnat
 Right and left thru, veer left, ferris wheel
 Centers pass thru, touch $\frac{1}{4}$, girls U-turn back
 Right and left thru, star thru, right and left thru
 Dive thru, square thru $\frac{3}{4}$, left allemande...

Zero box: Swing thru, boys run, ferris wheel
 Veer left, veer right, dive thru, star thru
 Back out, all separate and box the gnat
 Grand right and left...

Different:

Zero box: Centers in, cast off $\frac{3}{4}$
 All eight circulate, centers run, star thru
 Trade by, star thru, pass thru
 U-turn back, left allemande...

Static square: Heads pass thru, U-turn back
 Circle eight, boys square thru, centers in
 Cast off $\frac{3}{4}$, all eight circulate, cast off $\frac{3}{4}$
 Girls trade, girls touch $\frac{1}{4}$, boys square thru
 Those who can star thru, other girls U-turn back
 And star thru, couples circulate, boys run
 Grand right and left...

Zero lines: Pass thru, wheel and deal
 Outsides squeeze into a line, forward and back
 Centers square thru, centers in, centers run
 New centers star thru, lines forward and back
 Box the gnat, right and left thru, pass the ocean
 Girls run, wheel and deal, grand right & left...

Static square: Heads rollaway half sashay
 Circle eight, boys square thru, split the girls
 Around one to a line, lines forward and back
 Girls square thru, centers in, centers run
 Boys touch $\frac{1}{4}$, boys walk and dodge, boys run
 Lines forward and back, pass thru, tag the line
 Right, boys cross run, girls trade
 Ferris wheel, square thru $\frac{3}{4}$, left allemande...

Centers/Ends:

Zero line: Centers touch $\frac{1}{4}$ and scoot back
 Ends star thru, centers walk and dodge
 Do-sa-do (wave), recycle, pass to the center
 Square thru $\frac{3}{4}$, left allemande...

Zero line: Centers box the gnat, fan the top
 Ends star thru, centers recycle, double pass thru
 Cloverleaf, square thru $\frac{3}{4}$, pass thru
 Left allemande...

Two-Faced:

Zero box: Right and left thru, veer left
 Couples circulate, boys run, boys trade
 Boys run, bend the line, right and left thru
 Pass the ocean, all eight circulate, girls run
 Girls fold, left allemande...

Zero line: Pass the ocean, swing thru, boys run
 Couples circulate, boys run, girls circulate
 Boys trade, boys run, bend the line
 Star thru, pass thru, trade by, left allemande...

Conversion:

Zero box: Swing thru, boys run, tag the line
 Right, couples circulate, girls run
 All eight circulate, boys run, couples circulate
 Girls run, girls cross run, boys trade
 Boys run, wheel and deal...zero box.

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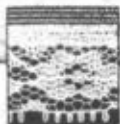
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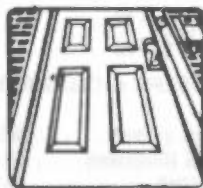


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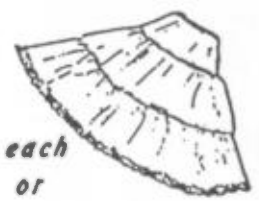
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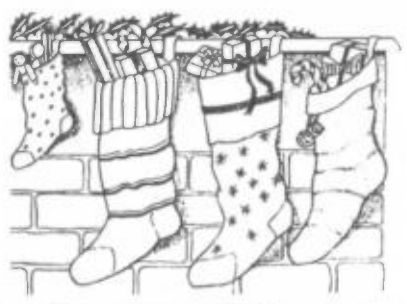
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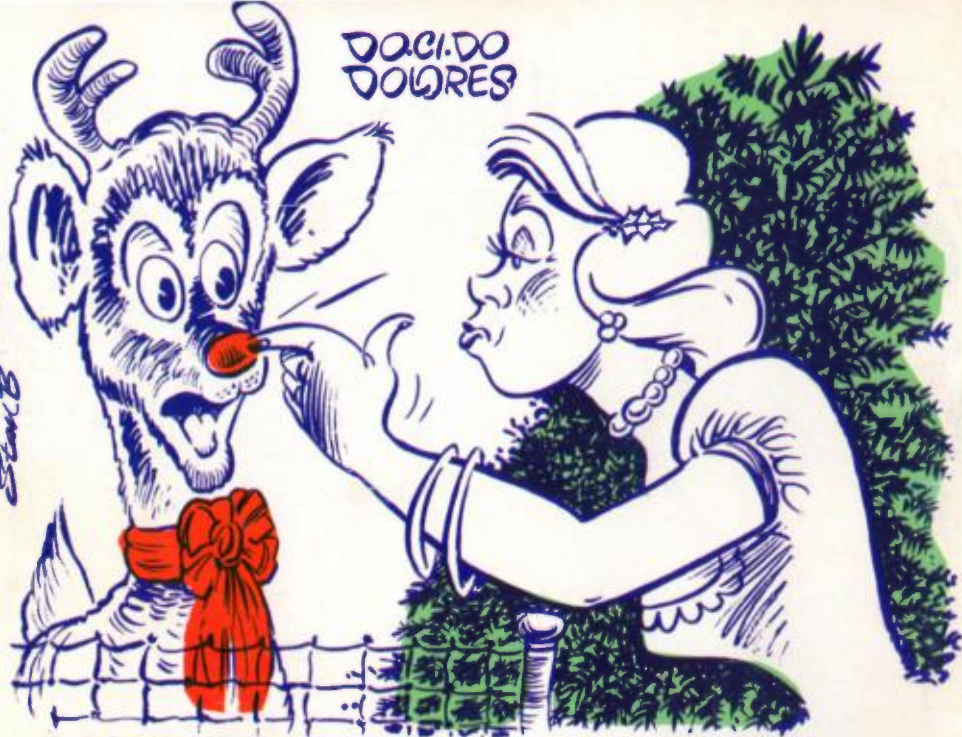
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1991 Weekend (2 Day) Schedule

CHAPARRAL RECORDS W/E
Ken Bower (CA), Beryl Main (CO)
Jerry Haag (TX), Scott Smith (UT)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
May 31-June 2

Ray Donahoo (TN)
Roy Hawes (GA)
Fred McClure (GA)
[RDS] John & Mary
Lunn (TN)
June 7-9

Jerry Sleeman (MI)
Nick Hartley (IN)
Dick Duckham (MI)
[RDS] Chuck & Barb
Jobe (OH)
June 14-16

TO BE
ANNOUNCED
June 21-23

Cecil Sayre (WV)
Jim Durham (VA)
Ed Graham (WV)
[RDS] Charlie & Carolyn
Hearn (WV)
June 28-30

Sam Dunn (OH)
[RDS] Dorothy Rosa (OH)
July 5-7

George Shell (VA)
Bill Claywell (KY)
No Rounds
July 12-14

Bill Everhart (IN)
Dave Crow (IN)
[RDS] Judy Everhart (IN)
July 19-21

GOOD OLE BOYS
Sam Dunn (OH), Mike King (OH)
Keith Zimmerman (OH)
[RDS] Phyllis & Bob
Hathaway (OH)
July 26-28

Bill Bumgarner (OH)
[RDS] Dick & Gail
Blaskis (OH)
August 2-4

ROYAL RECORDS W/E
Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 9-11

Phil Kozlowski (IN)
[RDS] Phil Van Lokeren (OH)
August 16-18

MAINSTREAM WEEKEND
Gene Record (KY)
August 23-25

Wayne McDonald (TN)
[RDS] Dee Smith (TN)
August 30-September 1

Berry Vestal (TN)
[RDS] Ray & Bea
Dowdy (WV)
September 6-8

Chuck Myers (AL)
Rick Burnette (AL)
[RDS] Chuck & Nancy
Sample (FL)
September 13-15

Frank Hoiland (NC)
Wayne Smith (MS)
Mel Estes (AL)
September 20-22

TO BE
ANNOUNCED
September 27-29

Bill Stiehl (OH)
[RDS] John & Jean
Stivers (OH)
October 4-6

LIGHTNING RECORDS
Jimmy Roberson (NC)
Barry Echols (NC)
Bob Price (NC)
[RDS] Wentz & Norma Dickenson (TN)
October 11-13

Harold Kelly (GA)
John Swindle (GA)
[RDS] Hal & Sadie
Roden (GA)
October 18-20

SINGLES WEEKEND
George Lavender (AL)
Larry Sandefur (GA)
October 25-27

Buddy Caulder (NC)
[RDS] Nora Hutchins (NC)
November 1-3

CALLERS SCHOOL
Gary Shoemaker
Stan Burdick
April 21-26

1991 5-Day Schedule

Burt Summers (FL)
John Robbins (FL)
[RDS] Laura Kinstlich (FL)
April 28, May 5

EAGLE RECORDS
Jim Trimble (IL), Jim Logan (IA)
Jim Cholmondeley (MO)
Herb Edwards (IL)
[RDS] Ted & Luella Floden (IA)
May 5-12

King Caldwell (LA)
Bailey Campbell (TX)
George Horn (OK)
Ernie Haynes (OK)
Jon Jones (TX)
May 12-19

Gene Record (KY)
Dick McPherson (NC)
Harold Thomas (SC)
[RDS] Bonnie & Tom
Tomchik (NC)
May 19-26

FIRST YEAR DANCERS WEEK
Frank Gatrell (OH)
Scotty Sharrer (OH)
May 26-31

Wayne McDonald (TN)
Curt Braffett (IL)
Craig Rowe (IN)
June 2-7

ROUNDS—PHASES III-VI
Tom & Jan Kannapel (KY)
Ralph & Joan Collipi (NJ)
June 9-14

Darryl McMillan (FL)
[RDS] Phil & Becky
Guenther (KY)
June 16-21

Les Greenwood (Can)
Lorne Lockrey (Can)
Lee Schmidt (CA)
[RDS] Neale & Arthurlyn
Brown (Can)
June 23-28

Marshall Flippo (TX)
Jerry Haag (TX)
[RDS] Dan & Linda
Prosser (PA)
June 30-July 5

Tom Allen (MN)
Dick Reuter (MN)
Leroy Conrad (MO)
[RDS] Ray & Gerry
Belanger (MN)
July 7-12

Ken Bower (CA)
Beryl Main (AZ)
[RDS] Bud & Cissy
Drake (IN)
July 14-19

C-1 WEEK
(Separate Hall)
Darryl Lipscomb (TX)
July 14-19

Frank Gatrell (OH)
Scotty Sharrer (OH)
[RDS] Dick & Pat
Winter (OH)
July 21-26

Wade Driver (AZ)
Tim Marriner (VA)
Guest Staff: Don Heins (GA)
[RDS] Bill & Betty Lincoln (AK)
July 28-August 2

ROYAL RECORDS
Tony Oxendine (SC)
Jerry Story (TX), Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 4-9

Jim Park (MI)
Randy Dougherty (AZ)
[RDS] Chuck & Sandy
Weiss (MI)
August 11-16

Ramon Marsch (OH)
Ron Hensel (MI)
[RDS] Bill Hart &
Helen Lilak (OH)
August 18-23

C-1 & C-2
Ross Howell (TX)
Bob Gambell (TX)
Mike Jacobs (VA)
August 25-30

Shane Greer (OK)
Guy Adams (IL)
[RDS] Helen & Bill
Stairwalt (IL)
September 1-6

Ron Schneider (FL)
Larry Prior (FL)
[RDS] Larry Prior (FL)
September 8-13

Larry Letson (TX)
Lem Gravelle (LA)
[RDS] Marilyn & Cliff
Hicks (MI)
September 15-20

Virg Troxell (IN) Chuck Peel (IN)
John Paul Bresnan (AL)
[RDS] John & Dimple
Williford (AL)
September 22-27

Ken Bower (CA)
[RDS] Richard & Joanne
Lawson (AL)
September 29-October 4

Bill Harrison (MD)
Jimmy Lee (Can)
[RDS] Ozzie & Margaret
Ostlund (MD)
October 6-11

Tony DiGeorge (LA)
[RDS] Barbara & Ted
May (LA)
October 13-18

Tony Oxendine (SC)
Jerry Story (TX)
[RDS] Jim & Priscilla
Adcock (VA)
October 20-25

ROUNDS WEEK—Phase III-VI
Barbara & Wayne
Blackford (FL)
Frank & Phyl Lehnert (OH)
October 27-November 1

FOR MORE INFORMATION CALL: ENGLISH MOUNTAIN SQUARE DANCE RETREAT
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